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CHURCH MUSIC AND WORSHIP

ABRIDGED EDITION FOR YOUNG PEOPLE

EARL ENYEART HARPER

Methodist
Historical Society

*Southern California-Arizona
Conference*



Presented by

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Church Music and Worship

A PROGRAM FOR THE CHURCH
OF TO-DAY

ABRIDGED EDITION FOR YOUNG PEOPLE

BY
EARL ENYEART HARPER



THE ABINGDON PRESS
NEW YORK CINCINNATI

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Printed in the United States of America

TO MY WIFE

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FOREWORD

OF all the fine arts in the service of the church, congregational singing, big brother of them all, receives scant attention. Luther wrote hymns for his people, that God might speak directly to them through his word and that they might directly answer him through their hymns. John Wesley was a master mind in the organization and administration of hymn singing and the propagation of the new movement through hymn books and song tracts. Lowell Mason, the father of church music in America, tuned up new areas all over this fair land of ours through singing schools, through people's institutes, through choral festivals. At all times during the Mason regime the urge was to sing; sing, Americans, sing! During the war period we did indeed sing and carried to consummation Walt Whitman's line—"I hear America singing." But since 1919 we have settled back into America's new-old ways—that of buying her music, clapping it on and off the stage, or grinding it out to the corrugated patterns of Camden, New Jersey. We are becoming atrophied through the deadly blight of spectatoritis—looking on, not participating; being mildly entertained, not joyously creating. The Christian Church in particular in seeking redemption from the inert and songless hours of public

worship ("How tedious and tasteless the hours!") looks for outside aid to a new organ or a new hymnal or a new precentor or a new music committee. It is hoped they will turn the trick of transforming painful silences into shouts of praise on the part of God's people.

However effective these agencies may be, the church should rekindle her inner fires, using the old hymns, the old organ, the old leadership, the same time schedules, but give new content, new spirit, a renewed consecration to the holy psalm book or hymnal, and to the truth that God is honored in his people's song, he is worshiped in praise and prayer of hymns, and his children go to their daily tasks with a smile, with stout hearts, and with the will to do, because song is reborn in the heart and throat of man. Hymn singing should become glorified through new methods, new programs, new relationships, a flood of information and inspiration about texts and music, writers and translators, and new opportunities for congregational song rehearsals.

Mr. Harper has done just this in his own church, in greater Boston and in convention gatherings throughout the Union. He is hymn singing come back to life, and once sitting under his leadership the thoughtless minister, superintendent, or chorister will never again act slightly toward hymns or misuse hymn stanzas for packing material, excelsior, time fillers.

Another equally important fine art is the

special music of choir and orchestra, glee club and quartet, majestic pipe organ and singing tones of a good piano. Here, again, the church in America has followed a wrong lead—the ubiquitous quartet choir, a distinctive American institution. Exclusive professionalism of this sort discourages volunteer choirs of adults and children, your boy and the deacon's daughter, from ever becoming Levites, set apart in white vestments at the east end of the altar, for the service of worship through song. The American child is to-day receiving magnificent training in orchestral and choral music, in the classics of all ages, through the public schools and federations of various names. Beethoven is becoming a household word. But this educative process is far from a listening process, a supine saturation without creative skills. Willie makes his own music, he plays the Schubert unfinished symphony in the grammar school orchestra, he learns the French horn, the oboe, the violin tone, and through them community duty or team work necessary to build the total orchestral tone. To sing the "Messiah" from score is to come close up to a master and his utterance and to be converted to better living by this intimacy with the Bible and oratorio inspiration.

The quartet has its place in church music but it is a small sector only of the total musical program of any well-rounded church plant.

The volunteer adult choir, the girls' choir, the boys' choir all await organization in the parish

of the living church. Mr. Harper has done this well in his own parish. They said, "It can't be done," "No children available," "No extra hours," "Jumbled choirs whisper," "Sing off the key," "Are not comfortable to look at," "Ofttimes become the war department of the church." What indictments on the church and its puerile methods with childhood and youth, when the public schools of the United States every day refute these statements! Youth of America, you are the singing hope of the American church. Come back to the church. We will use your skill, your love, your ambition to achieve through choirs, orchestras, festival programs, thorough-going organization and drill, appealing and high grade music, perfect and worshipful performance.

Other fine arts, such as drama and pageantry, and the movies and still or stereopticon picture, are less vital to the life of the church, the worship of Almighty God, the redemption of the youth and childhood of to-day. This timely book will hearten the sister arts, used day in and day out, of congregational singing and exploring the riches of the hymn book, and the special music of the choir, quartet, soloists, orchestra, organ.

When wilt thou save the hymnal, Lord,

O God of music, when?

Not artist's vogue or quartet mode,

But singing hosts of men.

H. AUGUSTINE SMITH.

Boston University, February 12, 1924.

AUTHOR'S PREFACE

Young People of the Christian Church Everywhere:

MY DEAR FRIENDS:

A request has come to me, originating with well-known leaders of young people's religious work, and transmitted through the publishers, to permit the book *Church Music and Worship* to be abridged for use in young people's conventions, institutes, and conferences.

I gladly consent. It is a great privilege to come into touch with the loyal, earnest, enthusiastic young men and women of Christian faith in any helpful way.

During the past ten years it has been my good fortune to be often identified with the program of music and worship at Epworth League Institutes, B. Y. P. U. Assemblies, Christian Endeavor conventions—district, State, and international—young people's divisions of great Sunday-school conventions, Y. M. C. A. conferences, and other religious gatherings attended largely by young men and women.

There is no question in my mind but that the finest and most inspiring singing, the most reverent and spiritual atmosphere to be found anywhere can be developed or evoked where young people meet for religious purposes. Likewise am

I am convinced that the music and worship of the church of to-morrow depends upon what you, the youth of the church, decide to do about it to-day.

At your convention, conference, institute, or assembly you can, by your manner and spirit of song and worship, do much to bring religious inspiration to yourselves and to all who company with you. Likewise you can enter into those studies and arrive at those decisions which will eventually work out to revolutionize the manner and spirit of music and worship in home churches everywhere.

I have long felt that we do not take as serious an attitude toward this whole subject as we ought. We often seem to feel neither the responsibility nor the privilege of congregational song and praise. We very generally fail to enter into the mystical mood of true worship. These faults seem to me to be due to two causes: (1) the lack of study and thought on the subject by ministers, music committees, and congregations, and (2) the lack of properly trained and spiritual minded leadership. *Church Music and Worship* was written to state the general problem and to set forth constructive suggestions for its solution.

In this abridgment there have been bound together those portions of the bigger volume best adapted for use by young people. Emphasis is placed upon the significance of music in religious work and worship, congregational singing, young

people's choral work, and cooperative efforts in special services and festivals. A few services have been selected from the appendix which may be presented with a minimum of preparation and without highly trained choirs.

It is my hope that you may be helped to a new spirit and understanding in congregational song, that you may be encouraged to band yourselves together in choirs or choruses for special study and practice, and that you may find a new inspiration in worship. Especially do I hope that you will give serious thought to the plea for higher standards of hymns, anthems, solos, or instrumental music in all the services of the church. It is not alone important that we sing and play. It is important that we sing the right kind of songs and play music fitted to religious use. Worship of God, service of Jesus Christ demands the best of which men and women are capable.

May God bless you, young people, and may your enthusiasm, earnestness, and reverence in song and worship bring to the world a new consciousness of God's reality and presence in our midst.

Sincerely yours,

EARL ENYEART HARPER.

CHAPTER I

THE PROBLEM AND THE NEED

A. TWO EVILS

One of two grave evils inheres in the musical program of the average Protestant church. In many churches an organist is engaged, a soloist, quartet, or possibly a small choir employed, and the officials, Music Committee, perchance the pastor himself, feel that every obligation is met, all responsibility discharged. No consideration whatsoever is given to the development of the musical and religious endowments of the rank and file of the church and parish membership. The children are not trained to sing and worship; the young people are not acquainted with the rich musical and liturgical literature of the church; the adults do not have the errors of their ways in congregational song and public worship pointed out to them. There is no educational effort, no progress, no development. Large amounts of money are expended without obtaining permanent enrichment of the lives of the people or perceptible improvement in the services of worship.

On the other hand many churches organize volunteer choirs, engage song leaders, and advertise "Special Music," "A Big Sing," or a "Bright

Service of Song," but low standards are accepted, both as relates to the material used and to the method of presentation. The great music of the church is never rehearsed by the choir. Someone in leadership has an idea it is too difficult, or that the congregation will not appreciate it. Instead, little, sentimental, cheap songs and anthems are rendered by the choir Sunday after Sunday. Even these are poorly sung because, in the absence of any artistic or educational ideals, the choir is not properly trained nor the music effectively interpreted.

As regards the congregational singing of these churches, the only good word that can be spoken for most of it is that a kind of superficial enthusiasm is stimulated. The song leader, sometimes a gifted and intelligent musician, conscious enough of the enormity of his artistic offense, follows the advice and dictation of a pastor or music committeeman who realizes neither his artistic nor religious offense, and gives out to the people songs of no worth whatsoever, trashy jazz as to music, banal sentiment and cheap rime as to text.

When there is brought into the leadership of this already bad and degrading program a song leader who is no musician, but a kind of cross between a circus clown and a college-yell leader, and when there is placed at the piano as accompanist a trickster who specializes in what someone has fittingly characterized as "dives and uppercuts," in scales, arpeggios, glissandos, and synco-

pations, then has the musical service of the church sunk to the uttermost depths. It is irreverent, antagonistic to any true religious thought or worship, disgusting to those who appreciate artistic qualities in a service of song and decent orderliness in worship; and sometimes in spirit and execution it amounts almost to blasphemy.

This severe indictment is made thoughtfully and regretfully, and in the light of extensive observation and experience. The facts which draw it forth should challenge every Christian leader and minister, every Christian school, college, or seminary, and every convention, conference or institute of Christian leaders and workers, to make a careful appraisal of the conditions with which they are confronted, or which, perchance, they are tolerating or even approving, and to take effective action to change these conditions for better. Only spiritual dullness or indifference can leave any Christian leader or worker unimpressed with the need for a genuine, constructive, educational program of church music and worship that shall call the church back to reverence and earnest religious thought, and that shall develop in the lives of children, young people, and adults a spirit and a technique conducive to true worship and uplifting song—worship given expression in worthy music and ritual, music and ritual that is permeated with the atmosphere and spirit of worship.

B. THE TWOFOLD NEED

On the one hand there is need for a program of music and worship that shall touch the hearts and lives of all the people. The formal service in which the congregation sits passive, inactive, and unmoved is powerless and ineffective. The potential capabilities of the people of such a congregation, dormant and undeveloped, cry out in a kind of silent accusation that the church has failed to render them one of the greatest services possible—inspiration, exhortation, and training to the end that congregational and choral song and worship may be developed and perfected.

On the other hand there is need for a program that shall espouse the very highest ideals of music and art, of ritual and liturgy, a program which shall bring the people to comprehend, and to actively and enthusiastically use, the great means and instruments of religious worship handed down from generation to generation. Instruments and means emanating from the greatest minds and most reverent hearts of the ages—hymns, anthems, chants, responses, antiphons, rituals, prayers; likewise dramas, pageants, processions, pictures, paintings, sculptured work; even temples and buildings which manifest the highest inspirations of the architect.

On the one hand the people must be inspired and trained to make personal use of the means of worship.

On the other hand the highest ideals, religious and æsthetic, must be insisted upon.

C. A PRACTICAL PROGRAM NEEDED

Whatever program may be proposed must be practical for general adoption. It must take into account the technical deficiencies of the great majority of the people in the congregations of our churches and must state its principles and teachings in terms that can be understood and  comprehended by all. It must be a program which can be contracted and applied in part in the rural or village church. It must be capable of expansion to serve the interests and needs of the city church where membership and congregations number many hundreds, possibly thousands. It must be a program which can be applied in principle at least in the great conferences, conventions, and institutes of churches and religious organizations, whence impulses to new and better religious endeavor are sent broadcast, and where leaders of local church activities come to learn new methods and new principles.

D. A PROGRAM OF AESTHETIC WORTH NEEDED

The Church of Christ has a very great responsibility to put the stamp of its approval upon good things only. In every realm of human life and endeavor this is true. Jesus came that people "might have life and have it more abundantly," and it is true to his spirit and to the best

discoverable impulses of Christian teaching everywhere and in all time to state that this applies in the realm of æsthetics as well as elsewhere. If there ever was a day when the Christian Church conceived its mission to be the salvation of a soul which it understood to be an "abstract 'something, we know not what,' apart from actual bodily, intellectual, æsthetic and even moral interests" of life, that day has gone, deservedly gone forever. The Christian Church to-day must see its duty to save men whole, to rescue them from low ideals and stunted development in every phase of life.

And the church is increasingly recognizing this fact. It is rather clearly comprehended to-day that men cannot be spiritually saved nor truly served through a church which countenances poverty, unfair and inconsiderate treatment of employees by employers, or wages insufficient for a good living. The church of to-day is interesting itself in the economic well-being of men and women, studying and striving to the end that it may be a means of freeing them from the *spiritual burden and depression* of poverty, want, and injustice.

So in the realm of physical health the church is seeking to serve and save men by means of hospitals, homes, health camps, gymnasiums, and training in athletics and calisthenics. The church would be untrue to its full mission if it preached a salvation that did not include deliverance of

the people from bodily weakness, imperfection, suffering, and disease.

The development of a religious profession of recreational leadership manifests the consciousness of the church of to-day that it must seek to help man develop his play instinct.

The Sunday-school kindergarten party and the espousal of a great world-wide fellowship for righteousness, political and social as well as religious, are alike signs that the church realizes it has a responsibility to seek to save men from too meager association and fellowship. ✓

The schools and universities of the church, the sermons preached from every pulpit exhorting the young to attend the schools of higher education, the influence brought to bear that better books may be read, the interest of the pulpit in philosophy, psychology, science, and literature, the ardent effort to better the educational standards of the church school—all these things are indicative of a consciousness on the part of the church that the “more abundant life” involves development of the intellect.

The church is avowedly and manifestly interested in and concerned about the welfare of men in matters economic, physical, recreational, associational, and intellectual, to say nothing of the deeper matters of moral and spiritual import. It seems that Christian idealism will not be content with anything short of the highest attainable standards in these realms of human life and

experience. People are to be led to more and more abundant life until they have come, under the tutelage of the church, to the *most* abundant life possible.

And yet, evidently, there are Christian leaders who feel, and also churches, and even church schools, that feel that the Christian religion has no responsibility in the realm of art. Their attitude bespeaks a belief on their part that men may not only be suffered to lose their lives *æsthetically* and still be spiritually saved, but that the Christian Church may at one and the same time be an active agent of damning them *æsthetically* and saving them spiritually. Witness the cheap and vulgar services of music and worship already referred to; witness the spirit encouraged in the so-called "Praise Services" of the conferences and conventions of the church, especially where young people, most susceptible of all to such influences, are involved—a spirit of "hip, hip, hurrah," of noise, and sensuous excitement, ugly-colored froth and foam with nothing clear, deep, nor profound underneath; witness the crass advertisements of some churches in our cities and some churches in the country; witness the entertainments, plays, and would-be concerts given under religious auspices; witness the failure of the church on every hand to instruct its people in the great music, art, sculpture, architecture, and literature of religion; witness all this and then hear those who are responsible for it solemnly

asseverate that it is all in the interest of saving mankind.

This is putting the stamp and seal of Christian approval upon that which is really bad. It is teaching the people under the auspices of that institution which should stand for the most perfect life attainable, that æsthetic development and true culture have no place in Christian life. It is a dark stain upon the soul of the church.

The writer does not forget that the world owes to the church the very greatest imaginable debt for nurturing, conserving, and developing all true art. He does not forget that such a regal art as music, for instance, was, during the most vital periods of its development, entirely dependent upon the Christian Church for financial support, for the personnel of its leaders, and for a field in which to practice. He does not forget that many churches to-day stand for the highest and truest things in art, nor that our church schools provide conservatories of music and schools of painting, sculpture, and architecture where the very highest ideals predominate. But neither can he forget the things he has seen and suffered in churches, conferences, conventions, and institutes, to say nothing of seminaries, preachers' assemblies, and even schools of religious education throughout the country.

It is time for the church to realize that she cannot consistently preach "more abundant life" and neglect man's æsthetic endowment. It is

time for the church to awaken to the fact that she is an unconscious agent of evil when she allows herself to espouse, in reference to Sunday services, morning or evening, in services of worship and song, whether in revivals or young people's gatherings or elsewhere, any kind of a program that does not help to lift men and women to the level of their best, æsthetically and artistically.

E. A PROGRAM OF RELIGIOUS SPIRIT NEEDED

It will not do for any lover of art to conclude that the time has come or ever will come when the Church of Christ should become a conservatory of music, a studio for teaching and displaying painting, or a school for instruction in the method and technique of any art whatsoever.

The church should have a high regard for the standards and principles of art, should establish, maintain, and support schools where art may be studied and taught, and should urge her people to grant all true art an opportunity to bless and inspire them to the fullest possible degree. But the church is not interested in art primarily for its own sake. Her interest in art, and in every other subject of human study and thought, is primarily for life's sake. Or, if we make the term "religion" to have as broad scope and as full meaning as is the tendency in present-day thought, we may say that the church is interested in art primarily for religion's sake.

After all, the Church of Christ is primarily interested in developing man's religious endowments, in providing him with motives that shall drive him on, and guide him aright, in his life and work. And it teaches him that when he has developed every endowment of ordinary life to the full, spiritual life still transcends any experience he has had, any development he has attained. The church continually challenges him on to higher levels of thought and consciousness. She leads him to lay hold by faith upon the hand of God and to suffer himself to be drawn up to fellowship and communion with his Maker.

Art in general, and music in particular, as we shall presently see, have been and continue to be of the greatest possible service in developing man's religious nature, in bringing him to an experience of communion with God and fellowship with Jesus Christ.

F. THE PROBLEM AND THE NEED

The need is that the church shall have a constructive, educational program in music and worship, which shall result in the development of the talents of the individual members of the congregation, draw the general congregation into active participation in the services of worship, and afford such training and leadership to all the people as to make this participation musically effective and spiritually worshipful. It must be a program founded on as high ideals of music

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and art as are at all possible or practicable. At the same time it must be a program which leads surely and straightly to real religious uplift, inspiration and experience.

All true art has its place in the program of the church. But of the arts music is the most available for practical religious use. It is with a program of musical education and development in the church that issues in true worship and, a deep religious consciousness that we are chiefly concerned in the pages that follow.

MUSIC AND RELIGION—THEIR ASSOCIATION

A. HISTORICAL OUTLINE

As a matter of historical fact, music and religion have for ages been intimately associated. Particularly, though not exclusively, is this true of the Christian religion and the Israelite religion out of which Christianity developed.

The Israelites, under Moses, used music, both vocal and instrumental singing, and dancing, as a means of praising God for their deliverance from the cruel bondage under which they suffered.

The Psalms, which give full and artistic expression to the profoundest experiences of men of most advanced religious thought, were compiled as a hymn book for the Temple worship.

Jesus and his disciples, as they came to the closing moments of that Last Supper they ate together before going out to the Garden of Gethsemane, sang a hymn together. Surely, Jesus

would not have led his disciples in song at a time like this had he not found in music a reverent and adequate means of worship and communion. Without much doubt we may believe that often during the days they walked and talked together Jesus and his disciples lifted up their voices in song, the more effectively and fully to voice the emotions and spiritual experiences awakened and aroused in them by the messages and revelations so freely and intimately vouchsafed them from God.

The Christian Church, beginning to take form and to acquire self-consciousness, taking its example both from the Temple worship and from the Master whose life and teachings gave it birth, sang and played instruments.

As the gospel message was carried abroad into foreign lands and as Christians multiplied upon the face of the earth, music went everywhere as the handmaiden of the church.

In Rome, when Christians were a despised and persecuted sect, outlawed and hounded to imprisonment and even death by the soldiers of the empire, at the risk of discovery they lifted up their voices in songs of praise, prayer, exhortation, and dedication. When by edict of the ruler the religion of this lowly and persecuted sect became the state religion of the great empire, when the Christian Church began to develop into the powerful Roman Catholic Church of later days, music was regarded as a great and important

part of religious worship and ceremony, and a special order of ministers and priests was set aside to study and practice the art.

In a convincing chapter in *Excursions in Musical History*¹ Helen and Clarence Dickinson set forth the use of music in great religious movements. The Gnostics found music, singing especially, "their chief aid in proselytizing," while "another great heresy in the early church, the Arian heresy, owed to its hymnody its enormous spread and influence throughout both West and East."

As the Roman Church began to manifest paganism and corruption radical movements broke out against her. The Albigensian and Waldensian heresies were early and prominent among these. Among the adherents of each movement were numbers of poets and troubadors who expressed in language and sang to music their faith and doctrines. So marked was this feature of these movements that, according to the professors Dickinson, "a great historian could write, 'Poetry was the wings of the heresy angel; the two greatest forces of the century were the lance and the harp!'"

In an effort to give to the people songs "which, as he himself wrote, 'shall be not merely dignified but holy; which shall be as spurs to incite us to pray to and praise God, to meditate on his works, to love, fear, honor, and glorify him,'" John Calvin associated with himself the poet

¹ *Excursions in Musical History*, Helen and Clarence Dickinson. H. W. Gray Co.

Clement Marot, and afterward Theodore de Beza, who translated the Psalms into metricized French. In setting these to music Calvin had the services of no less musicians and composers than Claude Goudimel, teacher of the great Palestrina, and Louis Bourgeois, composer of the long-meter Doxology. So important did Calvin consider music to be in the life and work of religion that he caused a school to be established at Geneva and supported "at the expense of the state for the purpose of teaching the young to sing, to qualify for leading the music in the church."

John Huss, the great Bohemian reformer, interested himself in music as a factor in religious endeavor, "established a school for singers in connection with his Bethlehem Chapel and—compiled the first Protestant hymn book."

The Moravian brethren, a sect later to exercise a profound influence upon the great English religious leader, John Wesley, were noted for their singing, and, indeed, their first great exercise of influence over Wesley was through the singing of a group of them on board a ship in which they and the founder of Methodism sailed across the Atlantic in the year 1735.

The great Swiss leader, Zwingli, one of the few men able to measure wits with Martin Luther in theological debate, was a gifted musician, both a player of instruments and a singer. He used his musical gifts to such an extent and to such advantage in his religious work that "his enemies

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called him the 'Evangelical Flute,' and said of him, 'He goes through the land, this new Orpheus, leading the beasts.'” Commenting upon this the authors of *Excursions in Musical History* say, “They said this in derision; he might have gloried in the truth of it, in the power to lift men above bestial levels through his teachings and his music.”

The greatest of all religious movements or reforms was that one led by Martin Luther. The work and teachings of many reformers, aroused to action by the growing evils in the Roman Catholic Church, prepared the way for this, which was in reality a kind of climactical culmination of many movements. Martin Luther was the man able to sum up the objections to the Roman Catholic system and to personally win men of influence and prestige to his standards. It is impossible to measure the importance of this movement and likewise the contribution made by its leader.

Both in the Lutheran Reformation itself, and in the life of its leader music had a very large place. Dr. A. C. McGiffert, in his biography¹ of Luther, states that “speaking of music in later years, he called it one of the most beautiful and lordly gifts of God, ranking it next after theology in importance.” On one occasion “he exclaimed enthusiastically, ‘He who is musical is equal to anything.’” He insisted that music should be taught in the public schools, and one of his favo-

¹ *Martin Luther, The Man and His Work*, A. C. McGiffert, The Century Co.

rite diversions was to pass an evening singing and playing with his friends.

In his religious work Luther made the very greatest use of music. One of the famous theses which were nailed to the door of the church at Wittenberg demanded that the congregation be permitted to sing in religious service. The reformer himself wrote many hymns, words and music both, including the great chorale, "A Mighty Fortress Is Our God," called by the poet Heine the "Marseillaise of the Reformation." He set others to work, both writers of hymns and writers of music. He had the people taught and encouraged to sing. So great emphasis did Luther place upon music in the Reformation movement, and so effective was music as a means of religious propaganda and inspiration that Coleridge said, "Martin Luther did as much for the Reformation by his hymns as he did by his translation of the Bible." It was Martin Luther who called music "The Art of the Prophets."

In England the Independents, Separatists, and especially the Wesleyans, used music and encouraged the people of their congregations to sing. One of the two great leaders of the Wesleyan movement, Charles Wesley, rendered his greatest service in the writing of hymns and in musical leadership. His great brother, John, through continual personal composition of hymns, through directions to his preachers to teach their congregations to sing, through influencing and approv-

ing the passage of resolutions in the conferences of the preachers favoring the development of congregational song, through editing of hymn books, and through incorporating in these books directions and instructions to the congregations as to why and how they should sing, constantly bespoke his deep regard for the art of music as an adjunct and aid in religious service.

It has sometimes been stated that the early settlers of America, deeply religious men, were averse to the use of music in the churches. Undoubtedly there were many who were. But examination of many tracts and booklets dating from those early days, found now in the Music Room of the Boston Public Library, reveals the interesting fact that writings and sermons on music in worship were apparently expected from the ministers. In 1647 John Cotton wrote a book entitled *Singing of Psalms a Gospel Ordinance*, in which he particularly urges the singing of religious music with a "lively voice." In 1721 Cotton Mather wrote a work entitled *The Accomplished Singer*, in which the particular point made is that of the necessity of expounding the psalms that the people may be led to consider and understand the meaning of the words they sing. In 1720 the Rev. T. Symmes, of Bradford, Massachusetts, wrote on *The Reasonableness of Regular Singing*. In 1721 the Rev. Thomas Walter wrote a tract on the subject *Grounds and Rules of Music*, and the Rev. Josiah Dwight, in the year 1725,

wrote an essay to "silence the outcry that has been made in some places against regular singing." These are but representative of a considerable body of literature published in those early days in defense of and propaganda for music in religious services and worship.

Every great evangelistic movement has been borne along on wings of melody and song. Dwight L. Moody himself repeatedly acknowledged his great indebtedness to Ira D. Sankey in his epoch-making evangelistic work. Every embryo Moody has sought an embryo Sankey. Just as evangelists have failed to measure up to the standards of spiritual and religious insight, influence, and results of the master evangelist, so leaders of evangelistic song have fallen far below the sincere and earnest Sankey. The type of music used, the mood and spirit of its use, and the atmosphere of the evangelistic service as a whole has fallen to low levels in recent evangelistic campaigns, but the need for music has been felt and recognized nevertheless, and in some manner effort has been made to meet that need.

According to Professor H. Augustine Smith, one of the outstanding present-day protagonists of good music and of effective use of music in religious services, from one third to one half of all the time given to public worship in our churches is given to music, and from one fifth to one third of all the money spent by the Christian Church in carrying on its work is spent upon its music,

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in providing organs, instruments of various kinds, hymnals, choral works, anthems and solos, in employment of musicians to lead, to play, and to sing.

In an excellent work by Professor Waldo Selden Pratt, *Musical Ministries in the Church*,¹ we read that music "now has its own literature and periodicals, its own established commercial enterprises, its own professional class, its own systems of education, its own vast circles of devotees and students, its own artistic laws and doctrines, its own organic momentum as an independent fine art, at least coordinate with the other fine arts." A little later we read that "the art of music is what it is to-day largely in consequence of what religion has done for it." "By this," says Professor Pratt, "I mean that the demands that religion has placed upon music, the opportunities and incentives for its development that religion has afforded, and the basis of knowledge and character that religion has supplied for musical culture—I mean that these have furnished to music the necessary occasion and atmosphere and nutriment for its growth to the status of a great and famous art."

SUMMARY

So we see that music and religion have been associated, intimately and inseparably associated.
From the beginning of Israelitish history, through

¹ Fleming H. Revell Company, Publishers.

the days when Jesus was here in the flesh, through the periods of great missionary expansion of the early church, the growth and development of the Roman Church, the reformation movements within and the rebellions without that church, through the evangelical movements on the European continent and in England, through the Pilgrim conquest of America in the name of God, through the evangelistic efforts in America, and continuing in ever-increasing degree to-day, music has had a home in the Christian Church, a home where, in spite of much misunderstanding and mistreatment, there has always been welcome and love and affection for the great art.

CHAPTER II

CONGREGATIONAL SINGING

A. CONGREGATIONAL SONG REHEARSAL

The congregation should be conceived and treated as the most important unit in the entire organization of the church for religious education in music and worship. This being true, there must be inaugurated rehearsals for this group. It is quite illogical to seek to inspire a congregation to sing and to fail to teach it how to sing. Not only does the congregation need and deserve careful rehearsal for its part in the service of worship quite as much as any choir, quartet, or soloist, but its need and desert is really greater than that of any of these, for the congregation as a whole is at once less averagely capable and laden with a greater responsibility than any other group.

The congregation must be considered as a great choir or chorus, and treated as such, with careful instruction and drilling in the part it is to have in the service of worship and praise.

This rehearsal must be held at a time when the congregation is in attendance. The theoretical ideal would be a special rehearsal held some time during the week, possibly in connection with the midweek prayer service. Such a rehearsal has value, and incidentally has more than once builded up the attendance at the prayer service.

But from practical experience it may be affirmed that in most cases no very great proportion of the Sunday congregation will attend such a meeting. And to rehearse with fifty to a hundred people during the week, when the Sunday congregations number from five to ten times that number, is as great a falling short in preparation as to rehearse with the same proportion of a choir or quartet. For good results the rehearsal must be held at a time when the congregation is present in full numbers.

In some cases such a rehearsal would have to be held in connection with the Sunday-morning service. This is not impossible to carry out with satisfaction, though it is difficult. Rehearsal cannot very well be incorporated in a formal service of worship. When held on Sunday morning it is generally best to place it at the close of the service. Admittedly this may somewhat mar the spiritual effect of the service itself, but if there is no other time, it will be better to have such a rehearsal occasionally at this time than to have none at all, for only thus will a progressive work be done to develop the congregational talents and powers for public worship. When the pastor and leaders of a church come to understand the need and possibilities of this kind of training, they will make great effort, if necessary, to give the congregational rehearsal a proper setting and introduction from time to time, even in the morning service.

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The church school affords a splendid field for such rehearsal in preparation for the services of the church itself in years to come. The writer firmly believes the "opening session" of the church school should be a genuine service of worship. It is not at all too much to ask that this service be held in the church auditorium itself, the church organ used for the support, the Junior and Intermediate Choirs, and even occasionally the Senior Choir and solo quartet used in leadership, and every possible effort put forth to make the service as rich and inspiring as though it were the stated service of the church. The effect of such services upon the religious life of the pupil in the church school will be exceedingly beneficial. The whole atmosphere of the school will be spiritualized. The problem of discipline will be more easily solved, and the class work enhanced. Simple ritual, carefully planned and ordered services, use of choir vestments, the careful development of an atmosphere of devotion and worship should enter into the program of every church school.

But in the process of this service the most practical educational effort that can be made will be the conduct of the congregational song rehearsal. As to the method and manner of conducting it, the same principles obtain as apply to the rehearsal in a regular church service, principles which will be set forth in a following paragraph.

The very best time to hold this rehearsal for immediate effect in the life and worship of the church, provided the attendance is fairly representative of the whole congregation, is at the evening service. The rather informal spirit and atmosphere, the freedom in most churches to vary and rearrange the order of service, the greater freedom that is felt by the attendants themselves at the evening service, all tend to a successful introduction of the rehearsal at this time.

Probably as good a method as any is to open the evening service reverently and earnestly with voluntary, hymn and invocation. Then let a ten- or fifteen-minute period be set aside for the sake of rehearsal. Let it be understood that this period is not at all a period of worship, but strictly a period of preparation for worship. As earnestly as the leader or director of the music is urged not to talk too much, nor to obtrude himself during the periods of worship, let him be urged at this time to be entirely free, to frankly and plainly deal with the congregation just as he would with a smaller group. Let him set before them the possibilities of congregational song, point out to them the principles they may learn and observe in their participation in the service, illustrate these principles to them with ~~his own~~ voice and with the choir, repeatedly take them through certain more difficult portions of hymns or chants or responses—in short, let him actively,

and even aggressively, exhort and rehearse the people in every phase of public worship.

It is not the singing of hymns and gospel songs alone that needs development and improvement, but the singing of doxologies, "Glorias" and chants, the reading of responsive and unison Scripture selections, the attitude of mind and heart the people must have, that they must willfully and purposely enter into for the sake of making every service the greatest possible contribution to the building of the kingdom of Christ.

No phase of public worship should be overlooked or neglected. But in the presentation of the five principles of congregational singing indicated in the following pages practically every necessary principle of public worship is involved.

With proper leadership, informal to some extent so that the people shall be won to a warm-hearted, personal response to every challenge and exhortation, but very sincere, earnest, and reverent, with a constant reflection that the final end to be attained is not loud and enthusiastic singing, nor simply a spirit of great interest in the service, but such an attitude and atmosphere of worship as comes only from a vivid sense of communion with God and fellowship with Christ, a great development and progress in the spiritual welfare of the people and in the power of the public services is absolutely certain to come.

The rehearsal is carefully distinguished from the period of worship in its introduction, but

every rehearsal should lead finally into genuine worship in which all didactic lecturing and obvious exhortation, illustration, explanation, and exemplification should cease.

B. FIVE PRINCIPLES OF CONGREGATIONAL SINGING ✓

The leader of congregational song must have definite principles to guide him in his rehearsal. Otherwise there will be no consistent progress, and the rehearsals themselves will degenerate into nonconstructive, "hit-or-miss" efforts, lacking in value or interest to all concerned.

All singing is and must be founded upon certain fundamental principles. These principles are the same whether applied to quartet, choir, chorus, or congregation. But in presentation to the congregation as a whole they must be modified and simplified so that every person may comprehend them, whether musically trained or not. Yet they must possess such validity as to recommend them to the most gifted and highly trained musician in the entire group.

From those principles which apply in all choral and choir development and training the following five have been chosen and stated to fit into the scheme of congregational rehearsal. Each principle has a definite musical significance, and at the same time what may be called a psychological significance, in that it serves not only to train the people to sing well, but actually leads them

into a spirit and attitude of truer participation in the service of worship as such.

In a special introductory rehearsal all of these principles may be stated to the congregation, exemplified, and practiced in a single thirty- to forty-minute period. But in the regular ten- to fifteen-minute rehearsals they are meant rather to give the leader a basis for his directing than to be presented bodily to the people. As given here they are arranged in sequence of the writer's estimate of their importance. However, there is no one principle of them all that can be omitted. They are as follows:

1. *United (and Unanimous) Singing.* Generally speaking the end and aim of the song leader's effort has been to get everyone to sing and to sing loudly. When this was accomplished his work was done, and was considered successful.

But this should be the very first thing one might take for granted—that everyone in the congregation will participate. As a matter of fact, however, there is a good deal of preaching and teaching necessary that this result may be brought about.

It is the very first and most fundamental principle that every member of a given congregation has a *privilege* and a *responsibility* to participate in the service of song and worship, actively, purposefully.

Ensemble singing has been one of the greatest delights of mankind through all time. It is for

this reason that the great oratorio choruses and singing societies have persisted in all the nations of the world. All the joy of musical expression, of fellowship in the producing of music that will inspire and hearten those who sing and those who listen, of participation in an effort which enriches the knowledge and culture of mankind—all of this is involved in congregational singing where hymns and songs of true worth and dignity are sung.

But in religious singing there is something more than this. As has been pointed out, congregational singing has been through time one of the greatest agencies of religious uplift and inspiration. It helps the singer to higher levels of spiritual experience and thought, and it reaches out to influence those who hear to a similar elevation of life. It brings men and women in great numbers into touch with the gospel of Christ, and it develops in their hearts and minds a new conception of the possible richness and beauty in life that is part of that "more abundant life" Christ came to bring. ✓

It is a great privilege to participate in the Christian service of worship and song; and if, as in but few instances is the case, there is an absolute physical or musical disability to sing, there is nevertheless the possibility of entering mentally and spiritually into the service.

But participation in the public service of music and worship in the Christian Church is not a

privilege to be lightly accepted or rejected. To those who understand its meaning and significance it is a *real responsibility*.

No matter how large the congregation, no matter how general the participation in the service of worship and song, any single individual who fails or refuses to actively participate causes the possible perfection and power of the service to be detracted from in some very definite measure. His attitude amounts either to indifference as to whether the Christian service of worship shall attain its fullest possible power, or to an absolute and evil purpose that it shall not.

No member of a congregation should consider that he is less responsible to do willingly and as well as possible that which is committed to him in the service of worship than is the minister in the pulpit to offer his prayer and deliver his sermon. No one has a Christian *right* to remain silent and impassive during any feature of the service. No one save God has a right to listen to the congregational singing and participation in the ritual and liturgy. And often enough when great congregational singing is in progress it is easy to believe that God and all the heavenly hosts are themselves participating in the music of earth-born men.

The public service of worship is one of the choice and divinely ordained means of carrying on propaganda for the Christian message and teaching. Every Christian, every attendant upon

the service should feel that he has a great responsibility to aid as effectively as possible in this work. He is not there to be entertained, but to serve as one of the soldiers in the army of the Lord Christ.

From a psychological standpoint it may be charged that many a church member and attendant comes into the service, drops in his seat, and adopts an attitude toward minister, choir, and the congregation in general which, translated into words, would actually say: "Here I am. I have done you the favor and honor to come to your service; now see whether or not you can make me enjoy it." His comment upon the service afterward is tinged very greatly with this same attitude. He does not consciously purpose to be antagonistic to the work in hand, but he actually is until won over as the service progresses. Now, the man or woman who fully comprehends the significance of the public service of worship will come to that service, purposing from the moment he enters the door of the church, by his attitude of mind, by the spirit of his response to the call to worship and song, by his acceptance of the pastoral prayer and the choir anthems or other special features of the service as vicariously offered up for him, by his whole personal attitude to do his full part to make that particular service set the work of the Christian Church just as far ahead as possible. Now, of course, the choir, the minister, and every

other special participant or leader in the service has great responsibility to so conduct the service, to so appeal to and lead the people as to inspire them to eager and reverent participation. But these folk have their lectures on how to conduct the service regularly. It is time for the congregation to have presented to it its own responsibility.

So let the congregation be taught as the first principle of congregational singing, and of all worship, that it has a great privilege and a binding responsibility to actively participate in the service. Just as every member of a choir or an oratorio chorus understands that by virtue of his presence in the organization he is expected to do his share in making the whole result as perfect as possible, so every member of the congregation should be led to understand that he may rightfully be expected, by very virtue of his presence in the congregation, to participate in the service.

2. *Tone Production.* The subject of vocal tone, of methods of producing good tone, of properly "placing" the tone, and kindred matters is a complex one, and opens up a field for study and experiment technical in the extreme.

Private teachers recognize as a great part of their task the development of good tone quality on the part of the pupil. Directors of choirs and choruses in somewhat less measure do likewise. The writer has for years given over a portion of every choral or choir rehearsal to lecturing upon

tone production and to rehearsing the singers in singing vowels in scales, arpeggios, and on single sustained tones with the definite purpose of developing on the part of the singing group a "bright," "forward-placed," highly resonant tone.

In dealing with a congregation, however, this effort must be greatly simplified. Not many congregations would benefit much from lectures on tone placement. Something is possible, however, in the development of the fullest possible richness, depth, solidity, and volume of tone. And all this is desirable in the singing of the congregation.

Three things may be presented to the congregation to this end. *First*, let everyone be urged to open the mouth freely and easily, and to sing without restraint. *Second*, a smiling countenance has a tendency to beget good tonal quality. The least effort to "look pleasant" will actually work a transformation in the tone of many singers. And, *third*, and most important and most practical, the people can be urged to physically prepare themselves to sing, to give of their bodily strength to the service.

John Wesley was much interested in the singing of the congregations of the Wesleyan movement, and in one address to his ministers, urging upon them their duty to teach their people to sing, he caustically referred to those people of the congregation who are found "lolling at ease, or in the

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indecent posture of sitting, drawling out one word after another."

This does not precisely fit conditions to-day, of course, and there may be times when it is well for the people to remain seated for song. But they can be urged to look upon the hour of religious service, not as a time for resting, but, rather, as a time for output of mental, spiritual, and even physical energy. They can and should be urged to put physical vigor into their singing, to make a positive physical effort, to sit or stand erect, with firm chests.

Let an average congregation of one hundred people accept and put this principle into practice, let them unitedly enter into the song service, let them sit or stand easily but firmly erect, let them take up the hymn with a definite physical effort, and the resultant tone, both as to quality and volume, will surpass that produced by another congregation of many times the number of people, passive, lazy, and inactive in their participation in the service.

Let the congregation then be urged to have a thought for the joyful nature of its task, to let the natural smile of praise and worship, the natural glow of the eye have its way, to devote the physical body to the worship of God, and the singing tone will be revolutionized.

3. *Intelligent Singing.* The hymns, anthems, choruses, oratorios, and other forms of sacred music of the church are, from the literary stand-

point, expressions of praise, prayer, exhortation, and worship, penned for the most part by men of great minds and reverent hearts. The religious sentiments common to all mankind have been expressed in artistic manner by masters in these works.

What a privilege for him who is moved to express his religious conviction or emotion to find in these great works of literary and musical art means of expression ready at hand and easily available, which he can appropriate and use as his own!

And yet, oftentimes, the people in the congregation do not *think* the hymns as they sing them, the prayers and special musical selections as they hear them. They do not consciously appropriate them as expressions of their own worship, their own desire and purpose that men everywhere shall be won to Christ and the kingdom of God brought into being here upon earth.

For instance, how often does the individual worshiper take upon his lips the words of Robert Grant's hymn "O Worship the King," his heart exultantly leaping to the great thought that God is "Our Shield and Defender," that he is "Our Maker, Defender, Redeemer and Friend"? Too often that really wonderful hymn of praise, of exultant, exuberant, outbreking worship, is formally, mechanically, passively sung, so that no emotion is stirred, no heart made to leap in response.

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What a beautiful and reverent prayer is voiced
in the hymn that opens

“Sun of my soul, thou Saviour dear,
It is not night if thou be near:
O may no earthborn cloud arise
To hide thee from thy servant’s eyes.”

That hymn carries one in prayer through the
greatest material and spiritual needs man can
have, and finally rises sublimely to cry out,

“Come near and bless us when we wake,
Ere through the world our way we take;
Till in the ocean of thy love,
We lose ourselves in heaven above.”

Yet how often has that, and many a kindred
hymn, been sung with never a conscious addressing
of it to God in the true spirit of entreating prayer!

How many men or women purposely and
willfully address themselves to some fellow
Christian when they sing that song of urgent
exhortation, as direct and challenging as any
that ever came from the lips of an evangelist:

“Stand up, stand up for Jesus!
Ye soldiers of the cross;
Lift high his royal banner,
It must not suffer loss:
From victory unto victory
His army shall he lead,
Till every foe is vanquished
And Christ is Lord indeed.”

In each stanza of this exceedingly familiar song this direct and compelling challenge is renewed, with the final glorious promise that

“To him that overcometh,
A crown of life shall be;
He with the King of glory
Shall reign eternally.”

Yet too often there is no evidence that many members of congregation or choir really exert themselves in singing this hymn to rally their brethren with themselves round about the banner of the Lord. This same thought applies to the use of another militant hymn of Christian conquest:

“Onward, Christian soldiers!
Marching as to war,
With the cross of Jesus
Going on before.”

Then there is that other type of hymn, the hymn of consecration or dedication, that must needs be sung from the very heart, no matter how often sung, nor when, nor where, but which too often is “just sung and that is all.” Such a hymn, for instance, as the one by Benjamin Copeland, beginning,

“Christ’s life our code, his cross our creed,
Our common, glad confession be;
Our deepest wants, our highest aims,
Find their fulfillment, Lord, in thee.”

Or that other one,

“Just as I am, without one plea,
But that thy blood was shed for me,
And that thou bidd’st me come to thee,
O Lamb of God, I come!”

Involved in this matter of singing hymns thoughtfully, with consciousness and appropriation of their meaning and significance, is the more technical problem of phrasing them. It is really a sign of thoughtlessness when the congregation chops up the sentences of the hymns without regard to their completion and their meaning. The phrasing and punctuation of the hymn that is sung should be as carefully and as thoughtfully noted as in the case of the poem that is read aloud. Seldom does a congregation sing Henry F. Lyte’s beautiful prayer hymn, “Abide With Me,” without phrasing the third line thus:

“When other helpers—fail, and comforts flee.”

And yet there is no difficulty whatsoever in carrying that line through to the comma before taking a breath, thus correctly phrasing and expressing its meaning:

“When other helpers fail,—and comforts flee,
Help of the helpless,—O abide with me!”

Very effectively does this apply to the two lines of the closing stanza of this same hymn,

where a careful observation of the punctuation marks, with a complete silence at each, gives a finish and impressiveness to the close of the hymn that could not otherwise be attained:

“Heaven’s morning breaks,—and earth’s vain shadows
flee;

In life,—in death,—O Lord, abide with me.”

The same is true of the closing lines of the last stanza of “O Worship the King”: V

“Thy mercies how tender!—how firm to the end!—
Our Maker,—Defender,—Redeemer and Friend.”

And likewise of the closing lines of “How Firm a Foundation”:

“That soul tho’ all hell should endeavor to shake,
I’ll never,—no, never,—no, never forsake.”

By adequately phrasing, with a silent period as far as practicable at each punctuation mark, a splendid musical and emotional result can be obtained in the congregational singing of many hymns, sometimes, as in the cases just noted, giving that climactic force and power needed for an effective conclusion.

Ofttimes this simple principle, applied to a familiar hymn, will give it a new meaning and new power. Take, for instance, Charles Wesley’s hymn “Come, Thou Almighty King.” There is a great word of petition, “Come.” Then there follows reverent, awed address to God, the ✓

✓ Father Almighty, "thou almighty King." Then comes the prayer proper, "Help us thy name to sing." Let the congregation sing the word "Come," conceiving it as prayer, phrasing after it, then addressing God in the fullness of musical and religious worship. Follow this throughout the hymn. In each stanza there is the word of entreaty, then the address to one member of the Trinity, then the prayer.

It might be said that this principle simply means that a congregation is to be taught to sing with some consideration for the grammar of the hymn. It means particularly that the mind is to be bent to the task of worship, and that the individual will apply himself to every feature of the service of worship with consideration for its meaning, its significance, and with a purpose to make it his own in as great degree as possible, for the time being.

④ 4. *Musical Singing.* (1) *Hymn Interpretation.* The fine shades and contrasts in tempo, fast and slow, retards and accelerandos, and likewise in dynamics, varying from the softest pianissimo to the loudest fortissimo, are not quite practicable in congregational singing. And, for the most part, the music sung by congregations as a whole does not require this. Some degree of interpretative singing in these respects, however, is possible. For instance, in such a hymn as "Day Is Dying In the West," it is quite possible, and very effective, for the congregation to begin the

stanza quite softly, and to gradually increase the volume of tone as the music mounts to the higher pitches of

“Wait and worship while the night
Sets her evening lamps alight,”

with a decrescendo in singing the line

“Through all the sky.”

Then the refrain may be correspondingly interpreted, beginning quite softly with

“Holy, holy, holy, Lord God of Hosts,”

and rising through the third line,

“Heaven and earth are praising thee,”

to a tremendous climax in the fourth,

“O Lord most high!”

✓

So with another beautiful evening hymn, “The Shadows of the Evening Hours,” by Adelaide A. Procter. This hymn, sung to the tune Saint Leonard, in the fifth line may begin quite softly,

“Before thy throne, O Lord of heaven,”

crescendoing through the text,

“We kneel at close of day,”

attaining the full climactic power of urgent entreaty in the seventh line,

“Look on thy children from on high,”

and sinking away into the calm of trust and

confidence that is born of faith that God will hear and answer prayer as the last line is sung,

“And hear us while we pray.”

In these two hymns the curve of crescendo and diminuendo follows the rise of the melody. It will suggest itself naturally to any musical person, and all the leader needs to do is to set before the congregation just what the scheme of interpretation is to be and a very powerful and effective result can be obtained.

In another hymn, generally classed as an “Evening Hymn,” though it is adaptable to any service, since the “eventide” of which it speaks is the evening of life approaching death, rather than the evening of the natural day, Henry F. Lyte’s “Abide With Me,” the interpretation may closely and effectively follow after and accord with the meaning of the words. So the hymn will begin with thoughtful, earnest, but somewhat anxious prayer, in the spirit of the sick man who faced death in the immediate future as he penned the words,

“Abide with me! Fast falls the eventide.”

In the second stanza the swift onrush of death hastens the heart beat and quickens the anxious pace of the music:

“Swift to its close ebbs out life’s little day,”

but the heart steadies again and the soul quietens in the putting up of the prayer of the last line of

the stanza, which is prayer and expression of faith at the same time,

“O thou, who changest not, abide with me!”

In the third stanza calm trust, steadying mind and heart, winning in the fight with anxiety and despair, expresses itself in measured and firmly rendered song,

“I need thy presence every passing hour;
What but thy grace can foil the tempter’s power?
Who like thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.”

Then in the fourth stanza comes the great outburst of faith and confidence, of sublime courage in the face of impending death that comes to the sick writer of the hymn as, in mystic spirit of communion with God, he senses the fact that his prayer is certain to be answered and that God will abide with him through the present and the coming trials:

“I fear no foe, with thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death’s sting? Where, grave, thy victory?
I triumph still, if thou abide with me.”

No stanza of any militant hymn of Christian conquest should be sung with greater confidence, zest, and eager spirit of joy and faith than this one. It is the majestic climax of the great prayer hymn, and expresses in fullness and power the

victorious spirit of the true Christian facing the end of this present life.

Then the last stanza affords a kind of résumé of the spirit of the entire hymn, beginning with the quiet, entreating prayer, breathed forth in the full sense of approaching death, and rising to the most glorious and exultant conclusion possible, a conclusion that calls for a sudden and great contrast in the spirit and volume of the singing, with a great broadening, retarding, and careful phrasing of the last line:

“Hold thou thy cross before my closing eyes;

Shine through the gloom and point me to the skies;

HEAVEN’S MORNING BREAKS, AND EARTH’S VAIN
SHADOWS FLEE;

✓ IN LIFE,—IN DEATH,—O LORD, ABIDE WITH ME.”

This same principle of interpretation, following closely the sense and meaning of the words, applies to such a glorious hymn of praise and exultant joy as “All Hail the Power of Jesus’ Name.”

This great hymn, one of the very finest for congregational singing, should invariably be sung to the tune “Miles Lane.” The repetition of the words “And crown him, crown him, crown him,” with the pitch of the music rising higher with each repetition, provides a very effective opportunity for increasing volume and soaring exultation to a tremendous climax in the words which close each stanza,

“Crown him Lord of all.”

Another hymn which should be carefully interpreted to give life and true spirit to the words is "Nearer, My God, to Thee." Too often this hymn is begun in a kind of mournful and solemn spirit and thus sung throughout. But there is a very genuine rise in the thought and spirit, and consequently in the volume and zest of the singing from those words of the first stanza,

"Nearer, my God, to thee,
Nearer to thee!
E'en though it be a cross
That raiseth me,"

to those of the last stanza,

"Or if on joyful wing
Cleaving the sky,
Sun, moon, and stars forgot,
Upward I fly,
Still all my song shall be,
Nearer, my God, to thee."

These are but a few illustrations from many, and are introduced here with the hope that they may afford a kind of standard according to which leaders may work for greater interpretative contrasts and development in congregational singing. But beyond these rather elementary principles of interpretation both on account of the type of music sung and of the type of singing group concerned, there will probably be neither need nor possibility of going.

There are two remaining principles of ensemble singing, however, which can practicably be ap- (2)

plied, and greatly need to be applied to congregational singing.

(2) *Distinct Singing of Chords and Syllables.*



Practically every measure of hymnic music consists of a number of successive chords of music and syllables of words. Now, in the singing of the average congregation these chords and syllables are not distinctly and cleanly sung. Rather they overlap and lean upon one another. If, for instance, we consider the hymn "Come, Thou Almighty King," we find three chords and three syllables in practi-

cally every measure. Now, let three fingers of the hand be held up together as above and we have an illustration of how this is usually and wrongly sung. The voices drag, slide, slur, drawl, glissando from one chord to the next. There is no clean-cut, progressive onward march of the music. It is lifeless, uninspiring, slovenly.

Now let the three fingers be separated as here shown and we have an illustration of how this hymn ought to be sung, each chord standing cleanly by



itself, every syllable of every word sung forth clearly and distinctly by every voice. The singing of the congregation with the application of this one principle immediately gains cleanness, distinctness, forward movement, life, inspiration. In rehearsal with the congregation the people may be urged to sing each syllable and chord in a semi-staccato manner, separating them almost with a silence, as follows:

Come, — thou — Al — might — y — King, —
 Help — us — thy — name — to — sing, —

It is true that this seems to disregard the pure legato of ideal singing, but the total result with a congregation will be about what is desired. This presentation may be termed "pedagogical exaggeration," but musical readers will instantly see the end and aim of the method, and the effectiveness of the means employed to attain it.

(3) *Accent and Rhythm.* The principle of accent is one of the rudimentary principles of music, but one almost entirely neglected in congregational singing. It is vitally essential, however, to good singing, and especially so in that it gives a rhythmical quality to the hymn that is sung that will greatly enhance its attractiveness and its effectiveness.

There has been a considerable rage for "jazz gospel music" in the churches of the country during the last several years. It is in many respects an evil thing. If it does nothing more, it puts the church in league with cheap and

inartistic music expression. The fact of the matter is that the evil is greater than this, for the cheap music seems naturally to ally itself with banal texts, with careless and inconsequential, if not absolutely trivial and sentimental thought. But one of the very clear reasons for this popularity of gospel rag-time has been the normal demand of human beings for rhythm in their music.

Rhythm is as true and valid a characteristic of a selection of music as is melody, or harmony. But in the singing of its hymns the church has neglected and forgotten rhythm. In congregational singing the hymns have been dragged down, drawled along, crushed out of all semblance to rhythmical musical compositions. And then the ministers and leaders of the church have wondered why the "young people don't love the great hymns of the church!"

Using the hymn already mentioned, "Come, Thou Almighty King," this principle of rhythm may be illustrated thus:

If each of the successive chords or syllables of each measure of the music be sung with exactly the same force and emphasis, the effect, from a musical standpoint, is very much like that of a man who goes tramping downtown in a pair of very heavy-soled boots, each foot coming down with a thump at every step. Nothing more monotonous nor uninspiring could be imagined.

But this hymn ought to have life. It ought to move forward like a young man running

freely and easily. It ought to have some of the exultant leap and swing of a young woman dancing gracefully and joyously.

In this hymn, and in practically all hymns, this spirit may be obtained by teaching the congregation to accent the music as it sings. The hymn chosen for illustration is in three-four time. That means that the first chord or syllable of each measure should be sung with more emphasis and force than the others, *accented* that is. Let this be done and the music immediately gains forward movement, life, vitality, inspiring and joyous progress. The first efforts at this will be somewhat difficult and possibly labored, but persistent and consistent presentation of this principle in rehearsal will finally result in all the people naturally and habitually accenting the first count of three-four, two-four, and six-eight time, and the first and third counts of four-four or common time.

The hymn used as illustration may be printed as follows, the dashes indicating the careful and distinct separation of the chords or syllables, the italics representing the proper emphasis or accent:

"Come, — thou — Al — might — y — King,

Help — us — thy — name — to — sing,

Help — us — to — praise!

Fa — ther — all — glo — ri — ous,

O'er — all — vic — to — ri — ous,—

Come, — and — reign — o — ver — us,—

An — cient — of — days."

Admittedly, it is difficult to present all these principles to a congregation at one time. My

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own practice is to have a thirty- or forty-minute service of rehearsal in beginning the work with any congregation, that the entire message and method of congregational song may be presented, and then afterward in the short regular rehearsals to recur to one or the other until they have become ingrained in the very consciousness of the people, habitual, as the technique of all art ought to be.

Reduced to simple statement, the congregation is taught to sing according to three principles of musical expression: (a) to interpret with loud or soft singing, with fast or slow singing, according to the natural rise and progress of the melody of the hymn, or according to the change and variation in the sense and meaning of the words; (b) to sing each chord and each syllable of every hymn cleanly and distinctly, and (c) to accent emphatically the first count in every measure it sings, with a second accent of minor emphasis in common or four-four time.

There is nothing here that can be omitted in full development of the musical possibilities of the congregation. There is nothing, I believe, that needs to be added. In choral singing a very great insistence will be put upon careful diction and articulation that the words sung may be plainly understood, but in congregational singing this is unnecessary and superfluous.

There is nothing here that cannot be successfully presented and taught to a congregation by

a carefully prepared and competent leader, in a rehearsal period set aside for the definite purpose of improving the quality, effectiveness and power of congregational song.

5. *Worshipful Singing.* The most important principle of congregational song has been left until the last. It may be said that the technique of such singing has been presented, and that now the application or dedication of it is to be made.

Congregational singing in religious services is an act of worship, a means of the people expressing themselves to one another, to the world, and to God. If the mind is used in song, this last principle will be approached, for no music not fitted to express worship will ever be used in a church service by any conscientious director. But the congregations in our churches need to be exhorted to the mood and spirit of worship. If that period in any service in which the people sing together in the name of God or Christ, aside from the time given to rehearsal and preparation for the worship service to come, is not used effectively and reverently as a period of worship, it is altogether misused, and a great privilege accorded the congregation is abused.

What is worship?

This question needs to be answered at great length, but in this work desirable brevity and simplicity, plus a dedication to setting forth practical means and methods rather than theoretical discussions, forbid extended comment.

The congregation, however, must be informed in plain and simple terms what true worship is, and led into the attitude and spirit of such worship, else the leader's task is scarcely half done.

"Worship," says Dr. James Hastings, "was formerly used of reverence or honor done to man as well as God. . . . The word is a contraction of 'worth-ship.'"

"The source of worship," said Dr. George A. Gordon, in a sermon preached in Old South Church, Boston, during the winter of 1922-23, is "instinctive homage to excellence as found, first of all, in human beings. . . . When we come to God we simply pass from finite to infinite excellence."

Perhaps we may say, then, that worship, in its active sense, involves recognition of the infinite worth of God and appropriate proclamation of that worth. When one worships one consciously and purposefully confesses God as being possessed of the attributes commonly ascribed to him, and makes earnest, sincere, and grateful expression of that fact.

A popular dictionary defines worship in one sense as "rendering honor with extravagant love and extreme submission." This could easily apply to worship of a finite type, having for its object a human being. But it cannot be applied to worship of an infinite God. Because of his measureless worth, universal and great sacrificial love, and absolute, but benevolent might,

no love of him can be extravagant, if it be earnest and sincere, and the very deepest and humblest submission, if manly and sane, would be his just desert.

The leader may not actually present such statements and definitions as these to his congregation, but he will have them in mind as a background for every effort, and as a goal toward which he will lead his people. He will never be satisfied nor content until he feels he has been able to help those who follow his leadership into a mood and spirit of real worship.

Now, a congregation may be stirred to audibly and even enthusiastically sing the hymns and read the psalter of the church and yet not be led into worship. Neither does the hypnotic spell of soft music, of æsthetic surroundings, and of formal orders of service constitute worship. Such things are conducive to the mood of worship, but mere surrender to the quiet spell of a service is not necessarily accompanied by true worship.

Worship is not something passive and inactive. One does not worship by simply floating on some running current of religious emotion, or drifting with some strong tide of feeling. Only when an individual enters into the service purposefully, consciously, willfully, appropriating the thought of hymns, prayers, and creeds to himself, making them to be expressions of his own love, praise, or prayer, does he really worship. He must have aglow within his heart passionate love for and

complete devotion to the object of all true worship. His spirit must gather itself in a supreme dedication to the interests of the kingdom of God. He must purpose that, as far as he is concerned, God shall have his own way with the life of mankind.

That congregation whose members in preponderant numbers thus individually and actively worship will establish about itself the very atmosphere of heaven. The success and power of the service will not depend entirely upon the kind of sermon that is delivered. Men will be inspired and uplifted without knowing just when nor why. The Holy Spirit will descend in power and in truth upon the services in which such a congregation engages, giving wings of faith, hope, and confidence to every word sung or spoken by people, choir, or minister, bringing the whole congregation into a spirit of mystic communion with God, and of vital, active, and blessed fellowship with Jesus Christ.

Every thought and expression of that congregation will be an effective prayer like unto that of Christ, "Thy kingdom come, thy will be done on earth as it is in heaven."

SUMMARY

There must be a regular congregational song rehearsal when the whole congregation is present. The most effective time for this, if the congregation is present, is at the Sunday-evening service.

A special period of ten or fifteen minutes may be set aside at that time for rehearsal—a period carefully and explicitly differentiated from the worship service proper. During this period the director is to deal with the entire congregation as a great choir, explaining, exhorting, illustrating and exemplifying the proper singing of hymns, chants, responses, anthems, or other musical material to be used by the congregation in public worship.

Five principles of congregational song provide a technical basis for these rehearsals, namely:

1. Every member of the congregation has a privilege and a responsibility to sing.

2. Every singer should make a definite physical effort in singing to the end that good tone and great volume may be produced.

3. Every singer should think of the meaning of the words he or she sings.

4. To the end that the best possible musical results may be obtained there should be:

- (a) An effort to interpret the song according to the rise and fall of the melody, or according to the varying meaning and significance of the words;

- (b) Care taken to sing every chord of music and every syllable of the words plainly, distinctly and cleanly, without slurring, drawling or dragging;

- (c) Emphasis or accent placed upon the first count of every measure in three-four time, or in

a kindred tempo, and upon the first and third counts of every measure of common time.

5. All effort at singing well should be consciously dedicated to the true worship of God.

These principles need not be presented verbatim to the congregation, but some such set of definite guiding principles should be followed or time will be wasted and efforts at improving the quality of congregational song and worship brought to naught.

CHAPTER III

CONGREGATIONAL SONG REPERTOIRE

THE congregational song rehearsal should be utilized in some manner and degree in every department of the church organization which engages in public services of worship. The standards established and the methods demonstrated in the church service should be carried into the Sunday school, the young people's devotional meeting, the midweek prayer service, and similar gatherings. Modifications and adaptations are necessary oftentimes, but can be easily and quickly made.

In some cases the departmental or special service offers the best and most available opportunity for religious education in and through congregational worship and song. It may sometimes seem impossible to inaugurate the work in the regular church service. It is better to carry on the work in smaller services than to neglect it altogether. More than once the congregational song rehearsal has been introduced as a kind of special feature into social gatherings. The desired result was each time accomplished and at the same time that portion of the evening generally given over to entertainment was more profitably spent than might otherwise have been the case.

A. CHOOSING A HYMN BOOK

In every case selection of good song collections is vitally important. Only worth-while hymns and gospel songs should ever be used, and these should be sought in publications which measure up to high ideals and standards of selection. Many a so-called "evangelistic song book" does have a number of good hymns included in its contents, but only the very familiar old hymns are numbered among these, and they are for the most part printed in very small type, one stanza between the lines of music and the remainder below, and placed in a crowded section at the very close of the book. It would seem that everything possible was done to discourage the use of these better hymns. Emphasis is put upon the cheaper songs, many of them of the very poorest imaginable character and quality, both as to words and music, by placing them in the main part of the book, in clear, bold type, all the words printed between the lines of music.

In choosing a hymn book for church, Sunday school, or young people's meetings the very greatest care should be exercised to choose a publication which will place in the hands of the people only that type of hymnic literature which is worthy of use in religious worship and instruction. The contents should be carefully studied and a very few inclusions that are in bad taste, syncopated and jazzy tunes, doggerel verses,

cheap adaptations of operatic airs, and common popular tunes, whistling choruses, songs sloppy and slushy in sentiment, should suffice to bar the book from choice and use.

As to the mechanical features desirable in a song book for congregational use it is perhaps sufficient to say that it should not be so large as to be difficult to handle, it should be well and thoroughly bound, and should be printed in clear type, both as to words and music, on good paper, and every line of words placed directly between the lines of music to which they are to be sung.

In addition the completeness and usefulness of the indices, a very important matter to a leader who uses his hymnic material with care and study, should be taken into account. There should at least be complete indices of First Lines, Tunes, Authors, Composers, and General Topics. In addition it is very desirable to have an index of Special Topics, detailed enough to enable the leader to intelligently choose from the contents those hymns which deal with the various phases of Christian teaching, life, experience, and service. In a few hymnals complete Scriptural Indices are being included, which index the hymns according to their relation to various biblical verses or passages. This is an inestimable boon to the minister or teacher who uses his hymnal as a textbook for study as he prepares sermons, lectures, or lesson topics.

The very best advice that can be given to those committees chosen to select new hymnals for church, school, or religious societies, is that they should consult religious educators who have made a study of this subject and obtain their advice before carrying out their exceedingly important task. It may be said that worth-while hymn books can be obtained for as little money as any other kind, and it should be added that if this were not true, it ought to make no difference. The Christian Church has an obligation to use, teach, and recommend only such hymns as contribute to genuine religious edification and are consonant with high cultural and artistic ideals.

✓ B. VARIETY AND INCLUSIVENESS IN HYMN SELECTION

The writer addressed a gathering of brother ministers a few years ago and made the statement that in the average church not more than twenty-five different hymns were given out to the people to be sung during the fifty-two Sundays of any year, with two services each Sunday. It might be added that if the prayer-meeting selections were included the statement would not have to be modified.

The ministers present at that meeting received this statement incredulously. In a friendly way they were challenged to study their hymnals and make reports. It was found in practically every instance in which report was made that the case

was, if anything, understated. One minister, pastor of a large church, with a very large Sunday-evening and prayer-meeting attendance, could only find *fifteen different hymns* that he had announced to be sung during the previous year. This constitutes a real failure to bring into the service of worship and into the lives of the people through the wonderfully effective means of hymn singing the many various phases of Christian teaching and experience. It likewise results in a dull, listless song service. The people have no anticipation of a hymn being announced that will have a new message for them, or that will even accord with the theme of the service, sermon, or lesson topic in hand.

The only cure for this is to keep a list of the hymns sung at each service and to resolutely avoid needless and vain repetitiousness. A still more effective method is for the minister to draw up, at the beginning of the church season, a list of perhaps one hundred hymns, all of which, or equivalents, he will use during the season.

There follows here such a list representative of the hymns which might be used during any one season or year of religious worship and service. It is by no means an exhaustive nor exclusive list, but just a selection which may be considered representative of the repertoire that each church should use during a year of services. It does not include selections for prayer meeting or Sunday school, though in large measure these might well

follow the repertoire proposed here. Many of the hymns should be repeated year after year of course. All of them should be so thoroughly well known by any congregation after a few years of definite leadership and training in congregational singing that the minister may confidently announce any one of them and know it will be well and heartily sung. It will be noted that attention is given to the various festival and seasonal services of the nonliturgical church, and that an endeavor has been made to recommend a balanced ration of subjects and themes.

These hymns are proposed for use in both morning and evening services. There is no reason nor good excuse for adopting lower standards of worship literature in an evening service than at any other, common as the practice is.

The writer has used such hymns as these in morning and evening services, Sunday school, Young People's Societies and prayer meetings for years, and likewise in revival meetings, at conventions, institutes, and conferences, and with prevailing satisfaction. Sometimes a careful work of recommendation and instruction has to be carried out. In many instances it may be very unwise to attempt to gain a higher plane of hymnology at one bound. In other instances this is the very thing that is needed, a determined "shelving" of the cheap collection that has been used until it has become traditional, and the introduction of a good hymnal, with the congre-

gational song rehearsal to bring the people to a new understanding of their responsibility and ability in congregational song and worship.

C. CONGREGATIONAL SONG REPERTOIRE FOR ONE SEASON

The list herewith submitted is what the writer considers a "popular" list of good hymns. It is by no means a "high-brow" list, and it is his earnest belief that it is an entirely practicable list. If some people are inclined to think that sacrifice has been made on the artistic or literary side in favor of a popular list, he cheerfully admits that consideration of what congregations like to sing has been allowed to weigh very heavily in final selection of some hymns and rejection of others. But he believes this list of hymns as a whole represents a type of hymnology worthy of use in Christian worship, as well as possessed of popular attractiveness.

A listing of hymns for a second year of services would not be entirely different from this, but certainly it should be as varied and inclusive. Every congregation should be able to sing two or three hundred hymns at least.

Practically every standard denominational or general hymnal includes most of the hymns listed.

Much difference of opinion exists concerning the tunes to which many hymns should be sung. The writer merely lists the tunes he personally finds best adapted to the hymns named.

HYMN	AUTHOR	TUNE
1. Abide with me	Henry F. Lyte	Eventide
2. A charge to keep I have	Charles Wesley	St. Thomas
3. Again as evening's shadow falls	Samuel Longfellow	Abends
4. All hail the power of Jesus' name	Edward Perronet	Miles Lane
5. Angel voices ever singing	Francis Pott	Angel Voices
6. Angels, from the realms of glory	James Montgomery	Regent Square
7. Another year is dawning	Frances R. Havergal	Sylvester
8. Before Jehovah's awful throne	Isaac Watts	Old Hundred
9. Blest be the tie that binds	John Fawcett	Dennis
10. Break thou the bread of life	Mary A. Lathbury	Bread of Life
11. Christ the Lord is risen today	Charles Wesley	Easter Hymn
12. Come, O my soul, in sacred lays	Thomas Blacklock	Park Street
13. Come, thou Almighty King	Charles Wesley	Italian Hymn
14. Come, ye faithful, raise the strain	John of Damascus, tr. by John M. Neale	St. Kevin
15. Come, ye thankful people, come	Henry Alford	St. George's Windsor
16. Come, ye that love the Lord	Isaac Watts	Saint Thomas
17. Crown him with many crowns	Matthew Bridges	Diademata
18. Day is dying in the west	Mary A. Lathbury	Evening Praise
19. Dear Lord and Father of mankind	Frederick C. Maker	Whittier
20. Fairest Lord Jesus!	Munster	Crusaders' Hymn
21. Faith of our fathers!	Frederick W. Faber	Saint Catherine
22. For the beauty of the earth	F. S. Pierpoint	Dix

HYMN	AUTHOR	TUNE
23. Glorious things of thee are spoken	John Newton	Austria
24. God of our fathers	Daniel C. Roberts	National Hymn
25. Guide me, O thou great Jehovah	William Williams	Zion
26. Heav'n is here, where hymns of gladness	John Quincy Adams	Richards
27. Holy, holy, holy, Lord God Almighty	Reginald Heber	Nicaea
28. Holy Spirit, faithful Guide	Marcus M. Wells	Holy Spirit, Faithful Guide
29. How firm a foundation	George Keith	Portuguese Hymn
30. I heard the voice of Jesus say,	Horatius Bonar	Vox Dilecti
31. In the cross of Christ I glory	John Bowring	Rathbun
32. I would be true	Howard Arnold Walter	Peek (No refrain)
33. Immortal Love, forever full	John G. Whittier	Serenity
34. Jesus calls us o'er the tumult	Cecil F. Alexander	Galilee
35. Jesus, lover of my soul	Charles Wesley	Martyn
36. Jesus, Saviour, pilot me	Edward Hopper	Pilot
37. Jesus shall reign where'er the sun	Isaac Watts	Duke Street
38. Jesus! the name high over all	Charles Wesley	Coronation
39. Jerusalem the golden	Bernard of Cluny, tr. by John M. Neale	Ewing
40. Joy to the world!	Isaac Watts	Antioch
41. Lead, Kindly Light	John M. Newman	Lux Benigna
42. Lead on, O King Eternal	Ernest W. Shurtleff	Lancashire
43. Lord, speak to me, that I may speak	Frances R. Havergal	Canonbury
44. Love divine, all loves excelling	Charles Wesley	Love Divine
45. Lead us, O Father, in the paths of peace	William H. Burleigh	Burleigh
46. Lord of all being, thron'd afar	Oliver Wendell Holmes	Louvan

HYMN	AUTHOR	TUNE
47. My country, 'tis of thee	Samuel Francis Smith	America
48. My faith looks up to thee	Ray Palmer	Olivet
49. My Jesus, as thou wilt	Benjamin Schmolke tr. by Jane Borthwick	Jewett
50. My soul, be on thy guard	George Heath	Laban
51. Nearer, my God, to thee	Sarah F. Adams	Bethany
52. Now thank we all our God	Martin Rinkart, tr. by Catherine Winkworth	Nun Danket
53. Now the day is over	Sabine Baring-Gould	Merrial
54. O beautiful for spacious skies	Katherine Lee Bates	Materna
55. O brother man, fold to thy brother	John Greenleaf Whittier	Ilona
56. O come, all ye faithful	From the Latin, tr. by Frederick Oakeley	Adeste Fideles (Portuguese Hymn)
57. O day of rest and gladness	Christopher Wordsworth	Mendebras
58. O for a thousand tongues to sing	Charles Wesley	Azmon
59. O God of God! O Light of Light!	John Julian	Liddon
60. O God, our help in ages past	Isaac Watts	Saint Anne
61. O Jesus, I have promised	John E. Bode	Angel's Story
62. O Jesus, thou art standing	William W. How	Saint Hilda
63. O little town of Bethlehem	Phillips Brooks	Saint Louis
64. O Love that wilt not let me go	George Matheson	Margaret
65. O Master, let me walk with thee	Washington Gladden	Maryton
66. Onward, Christian soldiers!	Sabine Baring-Gould	Saint Gertrude
67. O thou God of my salvation	Thomas Olivers	Regent Square

HYMN

	AUTHOR	TUNE
68. O worship the king	Robert Grant	Lyons
69. O Zion, haste	Mary A. Thompson	Tidings
70. Rejoice, ye pure in heart!	Edward H. Plumptre	Marion
71. Rock of Ages, cleft for me	Augustus M. Toplady	Toplady
72. Safely through another week	John Newton	Sabbath Morn
73. Saviour, like a shepherd lead us	Dorothy A. Thrupp	Bradbury
74. Saviour, thy dying love	S. Dryden Phelps	Something for Jesus
75. Silent night! Holy night!	Joseph Mohr	Silent Night
76. Softly now the light of day	George W. Doane	Mercy
77. Soldiers of Christ, arise	Charles Wesley	Diademata
78. Stand up, stand up for Jesus	George Duffield, Jr.	Webb
79. Still, still with Thee	Harriet B. Stowe	Consolation
80. Strong Son of God	Alfred Tennyson	Grosette
81. Sun of my soul	John Keble	Hursley
82. Ten thousand times ten thousand	Henry Alford	Alford
83. The church's one foundation	Samuel J. Stone	Aurelia
84. The God of Abraham praise	Thomas Olivers	Leoni
85. The Lord is my Shepherd	James Montgomery	Good Shepherd
86. The morning light is breaking	Samuel F. Smith	Webb
87. There's a beautiful star	Rositer W. Raymond	Beautiful Star
88. There's a wideness in God's mercy	Frederick W. Faber	Wellesley
89. There is a green hill far away	Cecil F. Alexander	Green Hill
90. These things shall be!	John Addington Symonds	Church Triumphant
91. The Son of God goes forth to war	Reginald Heber	Cutler
92. The spacious firmament on high	Joseph Addison	Creation

HYMN	AUTHOR	TUNE
93. 'Tis midnight; and on Olive's brow	William B. Tappan	Olive's Brow
94. True-hearted, whole-hearted	Frances R. Havergal	True-Hearted, Whole-Hearted
95. Watchman, tell us of the night	John Bowring	Watchman
96. When I survey the wondrous cross	Isaac Watts	Eucharist
97. When morning gilds the skies	German, tr. by Edward Caswall	Laudes Domini
98. When on my day of life the night is falling	John G. Whittier	Diadema
99. Where cross the crowded ways of life	Frank Mason North	Germany
100. While shepherds watched their flocks by night	Nahum Tate	Christmas
101. Ye Servants of God, your Master proclaim	Charles Wesley	Hanover

CHAPTER IV

CHOIRS

A. THE USE OF CHOIRS IN THE CHURCH OF TO-DAY

THE church of to-day, organizing its people for religious education in music and worship, will not be content to merely develop congregational singing, leaving out of account those great musical works, oratorios, cantatas, anthems, etc., which are of the very greatest religious importance, but utterly impracticable to be rehearsed and sung by a congregation as a whole.

Neither will this church be contented to employ a professional quartet or even a professional choir to sing these things to the people. Rather will it organize the people themselves, or the more gifted of them, into choirs for the study of these religious musical masterpieces. And the primary end and aim of this procedure will not be to have these works publicly sung in the church services, but, rather, that the work of religious education may be complete, and that the lives of the people may be enriched through first-hand acquaintance with great and inspiring religious music.

The money that is spent upon a professional quartet or choir is money spent for public rendition of religious music. There is much to be

said in favor of this, and the solo quartet is not going to be abandoned in our churches, nor the practice of music made less professional on the part of those trained and equipped to lead or to render artistic service as soloists. On the contrary, the profession of religious musicianship will be advanced, made more honorable, more lucrative, and much more effective in winning the world to Christ. But nevertheless it should be recognized that money spent on the development and training of choirs organized among the people of the congregation carries blessing, culture, and religious inspiration into the very homes of the parish. And permanent enrichment of life, rather than passing and temporary pleasure and inspiration, is the result of a consistent and successful program of choir training. Let it again be stated that the preparation of music for Sunday services is not the primary end and aim of the choral program of the modern church. This program is primarily a means by which the church develops the talents, capabilities, culture, and religious knowledge and consciousness of its people. The music rendered in public is, as it were, a by-product.

It may safely be asserted that no man nor woman, boy nor girl, who has been systematically taught how to sing in choral organizations, and who has been introduced to the music of Handel, Haydn, and Mendelssohn, possibly that of Vittoria, Palestrina, and Bach, the anthems of

Barnby, Sullivan, and in later days, Maunders, the chorales of the Lutheran Reformation, these, and the texts of the oratorios, anthems, and hymns studied and prepared for finished public rendition, can fail to live a more abundant life than he or she otherwise would, or fall as far short of knowledge of what the Christian religion stands for as might otherwise be the case.

But when the educational and cultural ideal has been established, it is altogether proper for the church to consider what it will receive in return for what it gives through the choirs. And no argument is necessary to establish the contention that well-trained choirs, possibly with the aid of a solo quartet, offer to the church in singing of special music, in processionals and recessionals if used, and especially in leadership of congregational song, service that can not be equaled in any other way. Neither can the attractive power of good choirs in drawing people to the services of the church be overestimated. In addition to this the special services of music and worship which the choirs of a modern church make possible offer means of splendid and inspiring variety in the stated services, which at the same time measure up to the very highest standards of dignity, reverence, and genuine religious inspiration.

Both from the standpoint of what it can give in service for the development of the lives of its own people, and of what it is certain to receive in the enhancement of its public services of wor-

ship, the church of to-day is justified in spending a great deal of money, giving a great deal of time, and according a very prominent place in its general program to a program of choir organization and training.

B. CHORAL ORGANIZATION

A single choir will not suffice in the organization of the church for religious education in music and worship. There must be such a series of choirs as shall care for the interests of all the people eligible to training, from the youngest to the oldest.

This does not necessarily involve a complex and elaborate organization. Four choirs will suffice. These must be definitely related to each other and under one head or director. But the plan herein proposed relates these four choirs definitely to the outstanding departments of the church.

The four choirs, together with their affiliations, are as follows:

1. *The Junior Choir*, for boys and girls of the Junior Department of the Sunday school.

2. *The Intermediate Choir*, for boys and girls of the Intermediate Department of the Sunday school.

3. *The Young People's Choral Society*, for the young people of the Epworth League or Christian Endeavor, and for all those who have progressed beyond the Intermediate Choir, who wish to

continue to sing, but are not eligible for induction into the Senior Choir.

4. *The Senior Choir*, sometimes called the Adult Choir, or simply given the name of the church as the "Trinity Church Choir," the "Emmanuel Choir," etc. This is the official choir of the church, which regularly sings at the public services, represents the church in public concerts, and strives to establish the musical standards for all the moral program of the church.

As has already been indicated, the director of music and worship for the church should have direction of all these choirs, together with authority to call on any or all of them for use in any church service or function. This does not mean that he necessarily personally conducts the rehearsals of each choir. He may have assistants to carry on the work of rehearsing the Junior and Intermediate Choirs especially, but the director should himself conduct the rehearsals of the Young People's Choral Society and the Senior Choir.

The Sunday school supports the Junior and Intermediate Choirs as part of its educational program, and has authority to use either or both of them in the Sunday-school session, or in special programs or services held under the auspices of the Sunday school.

The Young People's Choral Society may be supported either by the Sunday school as an

extension of its educational program or by the young people's society itself.

The Senior Choir should, of course, be supported by the church. In consideration of the service rendered the general church musical program in training singers for public service, in providing choir units for special services, and in interesting the general public in the work of the church, grants of money might be made by the official or governing board of the church to both the Sunday school and the young people's society to help them carry on their part of the musical program. But it is advisable that the three preparatory choirs should be definitely related to the departments named rather than considered as merely training groups for the church service. Thus each department of the church above the Kindergarten and Primary Departments of the Sunday school has its ministry of music and its training in worship and expression.

It is often inadvisable to launch this entire program at one time, though nothing less than the program indicated will give the church full service in this important field. A start may be made with any one of the choirs and the program allowed to expand and grow. For instance in the beginning the Junior and Intermediate choirs may be organized. Then, if the work is carried on persistently and progressively, the Young People's Choral Society will naturally develop, and finally the Senior Choir may be organized.

The writer has generally begun his work with Junior, Intermediate, and Senior Choirs, combining the young people in the last named organization with the adults. This gives immediately a working program which involves all the eligible singers. But in the course of a few years it has always become necessary to form the Young People's group.

Anything savoring of complex organization within the choirs themselves is unnecessary. A full corps of officers is not needed in any case. In fact, the only necessary officer in any choir aside from the director is a librarian to care for the music. As nearly complete leadership of the choirs as possible should be centered in the director, who should not only direct the rehearsals but preside at the business meetings and represent the choirs in official meetings of the church. Many officers and complex organization of the different choirs add to the already overburdened organization of the church and do not assist the work in any considerable degree.

A special treasurer may be appointed from time to time when some special assessment for a recreational or social gathering is made, but it seems unnecessary to have a permanent treasurer, as the financial support of the choral work is provided for in the budgets of the church and the church school and all bills are paid by the treasurers of those organizations in the regular manner after approval by the director.

Where no other organization for Juniors and Intermediates than the choirs is provided it is well to have a regular corps of officers and add a few minutes parliamentary drill and debate to the work of the rehearsal period.

Simple constitutions may be drawn up if desired, one for each choir, or a general constitution for the entire choral work. In this latter case an organization may be effected which shall become a kind of official board of the program of music and worship. In such constitutions there may be incorporated statement of purpose, and rules concerning membership, rehearsals, and public services.

The writer does not use any of this in his own work, but prefers to deal directly and personally with his choirs, and to trust to occasional statement of ideals and exhortation to accept and abide by these ideals for maintaining the morale and artistic standards of the work. In his experience this has worked very nearly perfectly, and does away with confusing organization, rules, fines, etc.

A choir secretary may advantageously be provided as assistant to the director who shall function in connection with the entire program of music and worship. The task of this secretary is to keep the rolls, send out such communications as may be necessary, arrange for the printing of programs and calendars, order music and keep account of the apportioned budget, and to give

general assistance in all matters pertaining to organization and program.

When congregational singing is encouraged and developed, and when a definite, progressive system of choral organization and education is established in our churches, under competent leadership and adequately supported, the problem of the church in matters of music and worship will be well on the road to solution, the need promised satisfaction.

C. FINANCING THE CHOIRS

In general, individual churches will have to work out a method of financing choral organization and training according to local needs and conditions. Where one general budget is drawn up for all the work of the church and church school an apportionment may be made for this work which may be administered by the director of music and worship.

The writer's plan, in a church where there are separate budgets for church and school is as follows:

The church budget is drawn up to provide for all general expenses, such as direction, soloists, and accompanists, and for the purchase of music for the Senior Choir. All incidental expenses of public services in the church, no matter what choir or choirs participate, are likewise paid out of this apportionment. This includes the employment of special soloists, instrumental

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players, and rental of costumes for musical dramas or pageants.

The budget of the church school includes an apportionment for the support of the Junior and Intermediate Choirs.

All the expense of the musical and dramatic work of the young people's society is borne by themselves, and is paid through the regular organizations of the young people, in the present instance, the Epworth League and a special club each for young men and young women. This expense in the program now under way has largely been incurred for dramatic coaching and the income from plays given has more than covered it.

Income from special concerts is paid directly into the proper treasuries and administered just as other funds, but is used generally for such special purposes as purchasing vestments, musical equipment, etc.

Social functions are financed by special assessments upon the choir members, except on such occasions as the church extends receptions to the singers, or provides for their attendance at some concert or recital.

No dues are charged in any choir. The members pledge and pay their contributions to the budgets of the church and church school just as other members of the church and parish. The program of music and worship is supported by church and school as a vital part of the program of religious education.

THE YOUNG PEOPLE'S CHORAL SOCIETY

A very short chapter will suffice to treat the organization and work of this choir. In the beginning of the establishment of a musical program this choir may not be needed. A Junior, Intermediate, and Senior Choir may suffice. But if the work is carried on consistently over a period of years, there will come a day when this choir is absolutely necessary. There is a question as to whether it had not better be organized in the beginning than put into the program later on.

As the Intermediates go from the Intermediate to the Senior Department of the Sunday school there is a definite break in their association with the younger group of boys and girls. The young men's and young women's clubs, and the Epworth League or Christian Endeavor claim them. Within a very short space of time they grow up into young men and women.

Now, at the first, those who are especially gifted may be inducted into the Senior Choir. But very soon this choir, which, as we shall presently show, must be composed of thoroughly capable singers only, fills to overflowing. It is a kind of blind end to a lane. Singers of the very greatest skill are associated with singers of much less skill. The seats and the vestments are all used, and presently there is no room for others, no matter what their qualifications.

At the same time it is not at all desirable to

discourage a group of people possibly large in numbers who really desire to continue to sing and study the music of the church.

So the Young People's Choral Society may be instituted, correlated with the Young People's Society or with the Young People's department of the Sunday school. To this society such graduates of the Intermediate Choir as are fairly competent musically are promoted, and here they remain as long as they desire to sing, unless, by reason of exceptional gift, they are chosen as members of the Senior Choir.

In the course of time this society should become one of considerable size, and of the very greatest aid in presenting the heaviest musical works.

A special director may be employed here, or, preferably, the director of music for the church should take charge.

While the Senior Choir is constantly studying the more difficult music and carrying on the Sunday-to-Sunday work, this society may be rehearsing the choruses of a special cantata or oratorio to be presented at some future date. Then it may be brought into final rehearsal with the Senior Choir and the work given by the augmented group.

At the same time this society affords an opportunity to prepare anthems and provide unusual leadership for the young people's meetings, for an occasional special young people's service in

the church, and for preparing entertainments, dramas, pageants, or other special features for use either in religious services or in money-making enterprises of the church.

And all the while there is the training and preparation of singers for promotion to the Senior Choir. When this promotion comes the fortunate person may or may not sever his relation to the Young People's Choral Society according to his own wish and judgment.

The musical repertoire of this society may be chosen from the more extensive one of the Senior Choir, and should especially include the preparation of the chorus parts of such complete works as have already been alluded to.

But in addition the regular meeting for rehearsal affords the very finest opportunity for dramatic training and endeavor, for preparation of plays, pageants, and spectacles, religious or secular.

REPERTOIRE FOR YOUNG PEOPLE'S CHORAL SOCIETY

NOTE.—These anthems are all adapted to young people's use, for they have all been thus used. A few of them may seem a bit difficult at the first reading, but these will amply repay effort and persistence in learning to sing them well. For the most part the anthems listed are not difficult. Unless otherwise noted they are of a general character, that is, they may be used in the regular services of the church during the year. The list is by no means exhaustive. It is merely suggestive of a vast literature of anthems and choruses which young people will find delight in rehearsing and which will dignify and adorn the public services of the Christian Church.

The Good Shepherd— <i>O. Barri</i>	G. Schirmer
Prayer of Thanksgiving— <i>E. Kremser</i>	G. Schirmer (Thanksgiving)
The Heavens Are Declaring— <i>Beethoven</i>	G. Schirmer (Thanksgiving or General Use)
Lift Up Your Heads— <i>John L. Hopkins</i>	G. Schirmer
The Sun Shall Be No More Thy Light By Day— <i>H. H. Woodward</i>	
There Is a Green Hill Far Away— <i>Gounod</i>	G. Schirmer (Lenten)
O Come to My Heart, Lord Jesus— <i>Paul Ambrose</i>	G. Schirmer (Lenten)
Palm Branches— <i>Jean Baptiste Faure</i>	Oliver Ditson Co. (Christmas or General)
There Is a Green Hill Far Away— <i>Edward Broome</i>	Oliver Ditson Co. (Palm Sunday)
Come, Sing With Exultation (Easter)— <i>Wm. R. Spence</i>	Oliver Ditson Co. (Lenten)
The Sound of Many Voices— <i>L. A. Coerne</i>	Oliver Ditson Co.
How Beautiful Upon the Mountains— <i>Chas. G. Buck</i>	Oliver Ditson Co.
Lovely Appear (From "The Redemption")— <i>Gounod</i>	Oliver Ditson Co.
The Shepherd's Psalm— <i>Daniel Protheroe</i>	Oliver Ditson Co.
Thine Forever, God of Love— <i>A. A. Dubois</i>	Oliver Ditson Co.
O Lord Most Holy— <i>Franz Abt</i>	Oliver Ditson Co.
Hear Me When I Call— <i>King Hall</i>	Oliver Ditson Co.
Praise Ye The Father— <i>Gounod</i>	Oliver Ditson Co.
Send Out Thy Light— <i>Gounod</i>	Oliver Ditson Co.

REPERTOIRE FOR YOUNG PEOPLE'S CHORAL SOCIETY—Continued

No Shadows Yonder (From "The Holy City")— <i>Alfred R. Gaul</i>	Oliver Ditson Co.
God That Madest Earth and Heaven— <i>Arr. by</i> <i>C. F. Manney</i>	Oliver Ditson Co.
Peacefully Round Us the Shadows Are Falling— <i>H. J. Storer</i>	Oliver Ditson Co. (Evening)
I Will Magnify Thee, O God— <i>Wm. R. Spence</i>	Oliver Ditson Co.
We March, We March To Victory (Processional)— <i>E. W. Valentine</i>	Oliver Ditson Co.
Brightly Gleans Our Banner (Processional)— <i>H. Clough-Leighter</i>	Oliver Ditson Co.
To Thee, O Country— <i>Julius Eichberg</i>	Oliver Ditson Co. (Patriotic)
Holy Art Thou— <i>Handel</i>	Oliver Ditson Co.
Hail, Thou Great Song of Peace— <i>John</i> <i>Hoskins Densmore</i>	Boston Music Co. (Patriotic)
Jesus Calls Us— <i>F. F. Bullard</i>	Oliver Ditson Co.
O God, The Rock of Ages— <i>Hamilton Gray</i>	Oliver Ditson Co.
Praise The Lord, O My Soul— <i>Roland Smart</i>	Oliver Ditson Co. (Thanksgiving)
O Worship The King— <i>I. H. Maunder</i>	Novello & Co., Ltd.
Sing, O Heavens— <i>B. Tours</i>	G. Schirmer
Ye That Stand In The House of The Lord— <i>W. Spinney</i>	Oliver Ditson Co.

CHAPTER V

COOPERATIVE CHORAL EFFORTS

THIS chapter will deal rather more with actual experience than theory. In the great and widespread endeavor to bring about unified activity among the churches of Christ no greater opportunity exists than that related to music and worship.

There is no necessary reason why a number of churches might not band themselves together for the development of great programs of music and worship. Whereas no one of them might be able to employ a full-time director, three or four together might do this and each have a day of his time, possibly taking turns in the matter of his presence and leadership in the public services. Occasional union services, with combined choirs, under the leadership of this director, would then be a genuine possibility.

But even in the absence of any such unified program, carried out under one direction, it is entirely possible for cooperating choirs, under the leadership of their own directors, to study the same service programs, anthems, cantatas, or oratorios, and then to combine in some central place, under a competent director, with full orchestral accompaniment and professional soloists, in a great sacred concert, or better still,

in a genuine service of worship. Such efforts attract and inspire great audiences of people, and at the same time help establish high standards of music and worship in the cooperating churches. The influence in thus establishing higher standards and pointing the way to new ideals is not confined to the cooperating churches alone but spreads swift and far.

Of course such efforts require careful planning and handling. The director himself must be one musically and personally acceptable to the choirs and leaders involved. Individual directors might take turns in directing the combined choirs, but everything savoring of personal rivalry or jealousy must somehow be resolutely put into the background or the spiritual and fraternal purpose of the entire work will be dissipated.

Some opposition and much indifference to such efforts admittedly arises from selfishness or jealousy on part of individual directors, and still more from their entire failure to subordinate their work to the total work of the Christian Church.

On the director's behalf, however, it must be here clearly stated that much of this opposition or indifference is really justified. Too often clergymen and lay leaders go forward in blissful ignorance of true musical and artistic standards (and oftentimes even of standards of public worship) and arrange union services which discourage and repel their musical friends, and goodly numbers of their audiences as well.

The average "evangelistic song leader" is no more fitted to direct a combined chorus and a great service of this kind than the local plumber—ofttimes less. To propose a program of cheap, tawdry music, jazz gospel songs and "wishy-washy" anthems to such a chorus as has been suggested is a certain step toward failure. To bring the singers and their directors into a service and use them as "also-rans," merely ornamental and almost superfluous adjuncts of the service, savors of open discourtesy—though in reality it simply results from thoughtlessness. One of the leading organists and directors of music, both in the secular and religious fields, told the writer not long since that the average clergyman conducting a religious service (and this man has played and directed at some of the very largest mass meetings and services in this country) treated him like a kind of "highly trained and well paid clown." This man was speaking earnestly, out of a heart filled with respect for religion, for the church, and for religious leaders, but likewise with respect for his own profession and for himself.

When will the ministry and laity alike awaken to the fact that the competent choir singer, the organist, and the director of church music are ministers with responsibility for a very large part of the work of the Christian Church, entitled to consideration and regard as having very substantial rights of their own?

Let programs of good music be proposed in

connection with union services, mass meetings, and the like, and let musicians be invited with the feeling that they are to have a real and important part in the work in hand. Let a recognized and competent director be engaged, even at considerable cost, professional accompaniment provided, if necessary competent soloists engaged, and the concerted singing of competent church choirs, either in services of worship, union religious meetings, or great sacred concerts, will become quickly a possibility realized.

A great difficulty in providing or securing competent choral leadership for revival meetings lies just here. Too often revivalists, both preachers and song leaders, seem to put a premium upon cheap music, downright sensual excitement of the people, and even upon mere entertainment and amusement. Antics, jesting comments, matching of one section of a congregation against another, not in training but "just for fun," sometimes the singing of two or three different songs at the same time by different portions of a congregation—in a word, anything but good congregational song and reverent worship—seem to prevail. Leader and accompanists alike too often seem to view their work as a kind of vaudeville engagement.

True lovers of music and of earnest, reverent worship are almost driven frantic by such shows. They cannot understand, and so long as they are true to themselves they never will understand

why their ministers think it their duty to support them. Careful consideration and analysis of a certain type of revivalistic leadership would reveal to thinking religious leaders the fact that while an effort has been made to save souls, sincere enough, perhaps, high standards of life, thought and culture have been ruthlessly swept aside.

Now, the revival meeting is not a time nor place for concertizing. There is real need for sincere gospel songs of simple sentiment and warm emotional quality. But there is no reason why the music of a revival should not be good music, the text of hymns and songs good literature, and the special choral pieces, anthems, or other choral forms, worth-while music carefully chosen for correlation with the thought and theme of the service, but chosen from the abundant repertoire of great, or at least good, church music. Above all there is no reason why the services, attractive, brilliant at times, thrilling to the senses as they need to be, should not always be so planned and conducted as to let any member of chorus or congregation reflect at any moment that he is in a house of religious worship, in a tabernacle of the Christ who preached "the more abundant life," without a sense of incongruity, even absurdity stealing over him.

A very special attention needs to be given to the services of music and worship at those conventions, institutes and conferences of the church

where the leaders of many local religious organizations gather together to consider accomplishments of the past and to plan for accomplishments of the future.

Here is one of the very greatest religious educational opportunities that can be found in the entire religious life of the world. But how often is a song leader engaged, given little or no financial support with which to build a worthy and helpful program, and called on from time to time as a kind of chore man to lead a song, possibly not even of his own choosing, just to pass the time away and rest the audience for the next speech.

Here is the time and place for religious leaders to call in a trained and experienced director of religious music and worship, to provide a budget big enough to enable him to employ whatever professional assistance he may need, to give him personal support in his appeal to churches of the convention city, or to the attendants of the convention itself for a great chorus choir, and, above all, to grant him definite and representative periods of time in the general program when he may have full right and protection from interference or infringement to develop and lead well-planned and adequately supported services of worship. Here is the time and place to bring into service the very best soloists, organists, pianists, and orchestra players available. Quite certainly is it a time and place where nothing ought to be left to chance, and where mere seekers

after publicity and places in the limelight should be discouraged. Quite as certainly is it a time and place where and when the hiring of players and singers to merely entertain, with however worthy music, should be frowned upon. Real services of music and worship, with congregational participation and dedication to the advancing of the spiritual interests of the gathering, should be insisted upon and can be had.

It requires expenditure of money, careful and painstaking consideration and thought on the part of officials in charge of the convention, thoroughgoing cooperation with the director, and firm adherence to new plans and standards until they become permanently established. But the results amply repay any expense of money, time, or pains.

So among churches in any local community, whether village or city, even among churches of different, but neighboring communities, cooperative effort in building and carrying on an educational program of music and worship is possible. In union services and meetings, and especially in conventions, institutes and conferences cooperation of gifted musicians and choral singers can be obtained by providing competent leadership and upholding high standards of music and worship. And all the while the churches thus cooperating may continue in the consciousness that they are leading their people, and all the

people who come under their influence, in the way of "more abundant life" and brotherly love.

A. ACTUAL INSTANCES OF COOPERATIVE ENDEAVOR

In harmony with and in illustration of the principles advanced in the foregoing section of this chapter a few actual instances of successful co-operative endeavor are herewith set forth.

1. *The Norumbega District Hymn Festival.* This festival, conducted under the auspices of the Norumbega District Sunday School Association of Massachusetts, has been in progress for five years. Thirty-five churches, of seven different denominations, with a total Sunday-school enrollment of 7,780 pupils, are involved.

When the festival was first proposed and inaugurated the purpose was mainly hymn memorization, with a mass gathering where these hymns should be sung by all the schools together. As time passed progressive changes were made in purpose and method. Last year (June, 1923) the festival had reached what may be regarded as its highest development thus far. Long in advance of the festival date itself hymns were chosen, together with chants, responses, and an anthem. All these were chosen with a view toward building a unified service program. Memorization was not required but careful rehearsal of the various portions of the service was urged. Under the auspices and influence of the festival the cooperating churches have been

urged to organize Junior and Intermediate Choirs. Such churches as had done this were permitted to send delegations of singers to make up the festival choir. All the choirs rehearsed the anthem under their own directors, and then, with one short rehearsal under the festival director just before the service itself, the anthem was perfected and ready for use in the festival.

A little booklet, containing the chosen stanzas of the various hymns together with full and detailed instructions concerning the festival itself, was distributed several weeks before the final service. At the service a program, with the hymns printed in full, was placed in the hands of every attendant.

Only Sunday-school pupils, officers and teachers, and adults accompanying children were permitted to take part.

A great processional opened the service, the children being marshalled at a church two or three blocks distant from the spacious Elliot Congregational Church (Newton, Mass.), where the festival has been held since its inception, and with leadership of trumpets, marching to the festival church singing "Onward, Christian Soldiers!" In the van of the procession marched choir boys from Episcopal churches, vested, and carrying crucifixes and banners. Christian flags and banners of churches and Sunday schools gave color and interest to the whole. As the vanguard of the processional entered the church the waiting

choir, with support of the great organ, took up the hymn. So large was the attendance and so great the length of the procession that this entire hymn, four full stanzas and refrain, was sung through five times before all the marching hosts had entered the church and taken seats. The program was carried out with perfect smoothness. (For program see "Programs and Services for Special Occasions, A," in unabridged edition of this volume, Appendix).

During the first years a story was told by some minister skilled in talking to children. This year the educational effort was carried out in greater detail, and the writer, who has been privileged to direct this festival now for three years, with the aid of the organist, Mr. Everett Truette, explained in simple terms the construction of the great instrument of the church, the pipe organ. Each family of stops was compared to certain instrumental families of the modern symphony orchestra, and all the stops were drawn and sounded as the address proceeded. The loudest and softest stops, the highest and the lowest, the possibilities of crescendo and decrescendo—all this was explained in simple terms and then illustrated by Mr. Truette on his great Cassavant instrument. The children were seemingly absorbed with interest during the entire half hour given to this feature. The playing of the echo organ, the chimes, the Æolian harp, and other novelty stops gave added interest.

In connection with this festival there was

begun an effort which promised great results, but which, for lack of funds and other reasons, was dropped after one year. This was to have, at a central place, a weekly training course for the song leaders and choir directors of all the cooperating Sunday schools where the interests of the festival itself should be advanced, but where likewise progressive courses in Sunday-school and general church music and worship might be taught. While admittedly not successful enough to insure permanent adoption in this instance, there is good reason to believe that this plan will some day furnish a real solution of the educational problem in church music and worship.

2. *Greater Boston Federation of Churches Cooperative Efforts.* These have been so numerous and so prevailingly successful during the last few years as to afford great encouragement for believing that such efforts may become more common.

In the first place the Federation, under the leadership first of Dr. Doremus Scudder, then executive secretary, a great lover of church music, especially of congregational singing, decided to establish a department of music with a leader in charge. It was proposed to make this a salaried position and to put in charge of the leader not only the music of such public services as the Federation might choose to hold, but likewise a constructive plan, with ample budget to support it, for carrying out a work of choir organization

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and congregational song development in as many of the cooperating churches as would take upon themselves a portion of the financial responsibility. The plan was worked out in detail and approved, but the money has not yet been forthcoming. However, after being called to take up this work the writer has gone forward with the Federation in its work and some accomplishments have been credited to the efforts made. The position of director of music has finally been created, which position the writer holds, without salary however, and as such is carrying out the work as best he can in time taken from his duties as a pastor in a near-by church.

The responsibilities of this office are for the director to supervise the arrangement of all public services of worship, to arrange for such instrumental and vocal leadership as is needed, and to personally direct the musical portions of the services, both choral and congregational.

There is still possibility and hope that more constructive work may be inaugurated. A central training school for choir directors and congregational song leaders will be the first step. This may be secured by cooperation with a university music department or an established conservatory of music, but the instruction will definitely center about the development of a program of worship and music for the individual churches involved. Under the auspices of the Federation and the leadership of this training school combined choral

services and great hymn festivals with adequate choral leadership and orchestral support would become regular features of Federated church work.

Even now, to some considerable extent, this training work is carried on by itinerant lecturing and conducting on the part of the director. But difficulty in furnishing competent leaders, musically capable and imbued with the spirit of religious service and leadership, constitutes a great handicap. The development of choral training and instruction in the department of "The Fine Arts In Religion" at Boston University School of Religious Education, under the leadership of Professor H. Augustine Smith and the sympathetic administration of Dean Walter S. Athearn, through bringing talented students from various parts of the country, provides the best leadership available to-day. Perhaps definite correlation of Boston church activities with this successful and growing work may afford churches of the Federation the service in training of leaders so much needed. But whatever course is pursued, the churches themselves must, in a positive manner, assert their desire and need for competent leadership in music and worship and then go forth determinedly to secure it.

This much of the plans, dreams, and hopes of the Greater Boston Federation of Churches as evolved by Doctor Scudder and the writer in collaboration, approved by leaders of the organ-

ization and by the present executive secretary (the Rev. George L. Paine), is here set forth with the hope that some other community or Federation may take up the work and carry it on to greater success than has yet been achieved in Boston. The possibilities of development of great and inspiring services of music and worship, or promoting the interests of the program of music and worship in the individual churches cooperating, and, in general, of deepening the spiritual life and the fraternal bond among Christian people of various creeds, sects, and faiths are boundless.

While not all the dreams and hopes of the Boston Federation have been realized, and some of them may never be realized, nevertheless practical results of considerable magnitude have already been achieved. Among these the following will serve as examples:

(1) *Lenten Services.* For some years the Federation has conducted series of noonday Lenten services, at first six weeks; in the year 1923 five weeks. The first series was held in historic old King's Chapel, the second in equally historic "Old South Meeting House," and the last in a less historic but more practical place of meeting, Keith's Theater. Representatives of Protestant, Catholic, and Jewish faiths have participated, and the very greatest spirit of fraternity and accord has prevailed.

Each year definite congregational song leadership, with frequent congregational song rehearsal,

has been utilized. Careful attention has been given to developing balanced services of worship in which Scripture, prayer, music, and sermon should have proportionate allotments of time.

While the year 1923 marked the highest development yet attained, plans are under way to make improvements in the services for future years. Radio broadcasting featured these services. The total time for each service was forty minutes, divided into two twenty-minute periods, the first for the service of worship (including the offering), the second for the address. The very best musical organizations of the city were asked to participate, and the response was inspiring. Outstanding church choirs and quartets, professional soloists, and players of instruments freely gave their services. One great department store sent its choral society, organized among its employees, thoroughly trained and singing truly good music, while another department store sent its highly trained brass band. Congregational singing, responsive reading and prayer featured every service. The time schedule was never violated, even though severe limitations of time had to be imposed upon every visiting musician or organization that the service might be kept in fully balanced form. Audiences grew rapidly as the character of the services was noised abroad. The average daily attendance for the entire period (five weeks last season) was over seven hundred, for the last week nearly double that,

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and on Good Friday, when the service was extended to one hour, a portion of Dubois' "Seven Last Words of Christ" rendered by a vested choir, and a great sermon preached by Dr. Frederick Shannon, of Chicago, the building was packed to standing room from the floor to the topmost gallery.

No more willing and eager cooperation on the part of the very best musicians of the city could have been desired than was obtained. Among the choirs and instrumental organizations were representatives of nearly every department of the Protestant Church, both white and Negro, and of both the Roman Catholic Church and the Jewish Synagogue. One high standard of music and worship was maintained throughout, and no musician or choral group failed to measure up to it. Applause was discountenanced, no bid was made for popular acclaim, no cheap novelty of any kind whatsoever was introduced. Everything that was done was done in decency and order, reverently, worshipfully, and the people of the city (including the newspapers, secular and religious) quickly manifested their approval.

(2) *Annual Memorial Field Day Service.* This is an annual service held in the Fenway (Red Sox) Baseball Park under the joint auspices of the American Legion, Spanish War Veterans, and the Grand Army of the Republic. Alternate years the Roman Catholic and the Protestant Churches are asked to be responsible for the

service. It is a great affair, with thousands of uniformed men marching, a score or more of bands playing, and thirty to fifty thousand people in attendance.

Twice has the Greater Boston Federation of Churches had charge of the service as representing the Protestant forces of the city. Each time a mammoth choir has been organized, the first time by obtaining the cooperation of various choral societies and organizations, the second time by appealing directly to the ministers of various churches to send recruits to form a great chorus. A band of fifty professional musicians has each time played accompaniments for choral and congregational singing, and a full printed program placed in the hands of every attendant upon the service. Each year amplifying instruments have been provided for the speaker, but owing to the great expense the music has not thus far been so favored. However, five hundred or more voices in a chorus choir, and a band of fifty pieces provides splendid leadership for singing of even so large a company. Each year anthems or special choruses have been prepared by having individual groups rehearse under their own directors, and then unite for a great final rehearsal at some central place. The rehearsing has not been quite satisfactory either year, but good results have been obtained nevertheless. The anthems used the first year were "Inflammatus," from Rossini's "Stabat Mater," and

"Hail, Thou Great Song of Peace," by J. H. Densmore. The second year the anthems sung were "To Thee, O Country," by Julian Eichberg, and "Unfold, Ye Portals," from Gounod's "Redemption." Mr. George Sawyer Dunham did the actual directing the first year, the director for the Federation organizing the chorus and arranging rehearsals.

It is hoped that organization may be so effected that without undue expenditure of energy and time a choir of one thousand voices may be mustered in the name of the Federation for occasions great enough to justify it. Prospects seem very hopeful for this stage of progress to be shortly attained.

(3) *Union Thanksgiving Service.* In the year 1923 the Federation for the first time held a union Thanksgiving service. Representing the Christian forces of Boston, held in Symphony Hall, with a distinguished churchman (Bishop Charles Louis Slattery) as the preacher, it was desired that the service should be of the very finest type possible, and yet thoroughly cooperative. A very fine choir, composed largely of singers from one Protestant church and one Jewish synagogue, but recruited likewise from a half dozen or more other churches, was rehearsed in individual sections by regular directors. A thirty-minute rehearsal at Symphony Hall just prior to the service sufficed to bring the various groups into complete musical unity. The an-

thems were "A Prayer of Thanksgiving," by E. Kremser, and "Unto Thee, O Lord, Do We Give Thanks," by Michael Watson. Representatives of Swedenborgian, African Methodist Episcopal, United Presbyterian, Congregational, Universalist, Unitarian, Baptist and Quaker Churches participated in the service, together with a Jewish rabbi and an Episcopal bishop. Mr. Henry Gideon, organist and choirmaster of Temple Israel, played the great symphony organ and a Methodist preacher directed choir and congregation in the musical part of the service. Only by unavoidable circumstances was a Negro mixed quartet prevented taking a special part in the service as they had been invited to do. The point that must be made in all of this, however, is that all these different sections of the church were united in one service of worship, not overlong, perfectly blended and balanced, and in every way in keeping with the city and hall where the service was held. The congregation, entirely filling the main floor of Symphony Hall, entered into those portions of the service requiring participation of all the people so heartily and unanimously that newspaper reporters noted the fact and stated that "it seemed that everybody sang."

3. *Progressive Efforts at Conventions, Conferences and Institutes.* In no department of religious work and activity has there been a more notable upward trend in standards of music and worship than in such gatherings as are here referred to.

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A few illustrations may help others still to find a better way.

(1) *The Ohio State Baptist Assembly*. Under the leadership of its president, Mr. R. O. Carver, of Cleveland, this splendid educational institute three years ago inaugurated definite instruction in music and worship. A lecture course has been given each year for which full credit has been granted toward the certificates and diploma offered by the Assembly. Registration in this course has been more than satisfactory.

Each year a chorus has been organized for the purpose of studying programs of good music and charged with the responsibility of rendering a full evening program of service on one of the final evenings of the assembly. Since this meant that only one week of rehearsals could be conducted, it seemed at first impossible to carry out this part of the plan satisfactorily. But each year success has been achieved. At first only assistance rendered by singers from the town where the assembly is held (Granville, Ohio), under the leadership of Professor Karl Eschman, director of the conservatory of Dennison University, made this success possible. But the choral work has progressed each year. At the session of 1923 the complete service "America The Beautiful" (see Appendix) was rendered, with orchestral accompaniment, by a chorus entirely recruited from attendants of the Assembly, and rehearsed in five days' time.

The work at this assembly is now being developed into a complete department, with courses in pageantry, religious drama, and Junior Choir Methods added, ample budget provided to engage such leadership as the director deems necessary, and adequate time given him in public services and gatherings to present and carry out a complete work in music and worship involving all the choral, instrumental, and congregational forces of the entire assembly.

(2) *The Asbury Grove Assembly.* At this assembly, formerly an old-fashioned Methodist camp meeting, a religious educational program has been instituted. In the year 1918, under the leadership of Dr. W. H. Powell, district superintendent, in charge of the Assembly, and Professor H. Augustine Smith, who that year directed the music and gave lectures on church music, and who also prepared and presented one of his own pageants, a new era of leadership and development in music and worship was inaugurated.

The following year Professor Smith was in Japan at the World Sunday School Convention and the writer succeeded to the direction of the music, which position he has since held. A choir was organized that year which has since grown into the Asbury Grove Choral Society. This choir, being composed of singers representing both the laity and ministry of scores of churches, has more or less affected the music and worship of a considerable territory. At first a program

of a miscellaneous character was presented, but this has given place to definite oratorio services such as "The Life of Christ" (see Appendix in unabridged edition of this volume), which serve to turn the evening given over to the choir into one of genuine worship and spiritual inspiration, and at the same time to acquaint a great host of people with great religious musical literature.

Professional soloists, accompanists, and trumpeters are engaged, that the services may be put on the highest possible plane of musical worth and dignity. The attractiveness of this work to the public is evidenced by the fact that each year the large tabernacle has been overflowed on a Saturday night by the congregation assembled to hear, and latterly to participate in the programs presented.

During the course of the week of meetings, instruction, and services, congregational singing is encouraged, brief rehearsals conducted, anthems of dignity and character presented, and oftentimes selections from oratorios and the better type of cantatas. In addition to the regular choral society a group of thirty or more singing ministers each year participates in one or two services, leading the congregational services and singing hymns as anthems. These are carefully chosen and sung by the sympathetic group involved, and never fail to make a very deep and abiding impression upon the congregation.

(3) *The Massachusetts State Sunday School*

Convention. Four years of persistent effort have resulted in the development of the music and worship of this convention to a very high standard. Each year more and more time has been granted the director (the writer has been with this convention during this entire period) to develop the congregational singing and to present and lead services of worship of a congregational character. Two years ago (1922) the first effort to develop a choir was made but was only partially successful. The period during which the convention annually meets (three days) is too brief for a choir to be developed from its attendants. At the last session a new method was tried and proved entirely satisfactory. Long before the date for the convention to begin the director went to the entertaining city (North Adams, Mass.) and enlisted the aid of local ministers and musical directors. A local chorus was organized in which practically every church soloist of the city besides the singers of the choir enlisted. The choruses from Handel's "Messiah" embodied in the service "The Life of Christ" were put into rehearsal.

The program of the convention was so arranged as to give the director an opportunity to present fully the cause of "Music and Worship in the Sunday School," and likewise to develop the congregational singing. Delegates attending the convention who were familiar with the "Messiah" were permitted to enlist in the chorus. The

entire program of "The Life of Christ" was printed in the regular convention program. On the final night the last hour and a half of the convention was given over to this service.

The church (the Methodist) was filled with a great congregation, the choir of nearly one hundred was brilliant voiced and musically competent as a result both of the trained singers enlisted in it, and of the advance rehearsals, and the service as a whole has been pronounced by Sunday-school leaders in attendance "unforgettable." But the appeal of the service was not so much that of entertainment nor yet of mere musical enjoyment. It was a service in which the congregation and choir, with accompanists and soloists, cooperated to seek a new spiritual experience. No one present seems to doubt that the experience sought was found.

Entire sympathy of the leaders of the convention itself, and the cooperation of local ministers and musicians made this service possible at North Adams and would make the same service possible at any similar convention in any city of our land.

(4) *Lake Chautauqua Summer School.* Professor H. Augustine Smith, whose name has been mentioned several times in this work, has unquestionably been the leader of this generation along the lines of church music and worship. His work, however, has greater scope than that treated herein. He has developed the program and

ideal of "The Fine Arts in Religion," these arts comprising Congregational Singing, Choral Singing, Ritual and Worship, Pageantry, and Visualization (use of still and moving pictures). Under his aggressive leadership a complete department of "The Fine Arts in Religion" has been established at the School of Religious Education of Boston University.

This program and the work of this department serve as the basis for a very unusual type of leadership at such conventions and conferences as he can personally attend. At the World Sunday School Convention at Tokio, Japan, at the International Sunday School Convention at Kansas City, and at the International Christian Endeavor Convention at Des Moines, Iowa, Professor Smith has rendered memorable service in introducing thousands upon thousands of people to the "Fine Arts in Religion."

Fortunately, he has been called to such a position of opportunity and leadership at Lake Chautauqua, New York, as he could find nowhere else. Here during the summer season when Chautauqua is open, and where scores of thousands of people from all over the country, if not from all over the world gather, he conducts a summer institute of "The Fine Arts of Religion." Lectures and demonstrations are given daily. The history, theory, and practice of religious worship through the media of the fine arts is thoroughly developed. All the while in the great auditorium, seating

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seven thousand people, with a choir loft for five hundred singers, and seating room for a complete symphony orchestra, great religious services, pageants, and religious spectacles are woven into the regular Chautauqua program. A regularly organized chorus of three to five hundred voices, professional soloists and accompanists, and a six-weeks' engagement of a standard Symphony Orchestra makes such services on a grand scale possible and practical. In addition to these several standard oratorios and cantatas are rendered each season, and regular symphony concerts presented.

Professor Smith has found some difficulty in winning the older leaders and attendants to the ideal of programs and services in which the audiences do not merely take the part of listeners or onlookers, but actually participate, but the new standards and ideals are winning response and support.

In addition to these services and concerts stereopticon and moving pictures are frequently correlated with services of music and ritual, and several pageants are presented each season with well-coached dramatic action, brilliant costuming and lighting, and correlated music. The total emotional and spiritual effect and appeal of the combined choral, orchestral, and congregational forces, with pictures, lights, and color is better imagined than described.

The department of "Fine Arts in Religion" at

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Chautauqua should be classed among the major educational efforts along this line in the entire country, if not in the world. One or two seasons here, taking the lecture courses and attending the services in the auditorium, would awaken and revolutionize the thinking of any minister or layman, religious educator or professional musician concerning the use of the fine arts in religious work.

(5) *The International Christian Endeavor Convention at Des Moines.* At this convention (July 4-9, 1923) Professor Smith prepared and carried out a program of "Fine Arts in Religion" which stands as a great model and example to all conventions of its type. As at Lake Chautauqua the writer had the privilege of being associated with Professor Smith in the direction of the program and services.

A great choir of five hundred voices, organized locally and rehearsed for many weeks before the opening of the convention, afforded choral leadership for services in the convention hall, The Coliseum. Definite periods each day, and periods from thirty minutes to one hour or more in length each evening were set aside for the program of "Fine Arts in Religion." Not only were services of music and worship carried out, but pageants were presented (one pageant had five hundred in the cast and was supported by the full choir of five hundred voices) and visualization was carried out by correlating with congregational and

choral song beautiful slides of art masterpieces having religious subjects or themes. At every service or pageant the audience was not only great in numbers, taxing the seating capacity of The Coliseum, but earnest and ardent in attention and participation.

Every day at the Plymouth Congregational Church a "Temple of Fine Arts in Religion" was open. From ten o'clock in the morning until late in the evening a continuous program of lectures, demonstration services, conferences, stereopticon and moving-picture presentations, recitals of religious and secular music for organ, piano, voice, violin, and other instruments was carried on. In the Sunday-school auditorium and in the classrooms thousands of prints of art masterpieces were displayed, with expert guides to conduct the visiting throngs and to explain the pictures, artistically, historically, and particularly religiously. In three days' time more than ten thousand people came to Plymouth Church, heard the lectures and recitals, participated in the services, and studied the pictures. In a considerable number of instances personally known to the writer the program of worship and music of churches whose pastors or leading laymen visited the Convention at Des Moines and came to Plymouth Church was entirely revolutionized or reborn.

The great climax of the convention was a service held at the State Fair Grounds Sunday

afternoon, July 8. William Jennings Bryan was the speaker. With fourteen thousand and more registered delegates as a nucleus for a great audience or congregation, and with the drawing power of Mr. Bryan's name as an influence, more than forty thousand people came together for this service. They filled the great covered grandstand, the bleachers on either side, sat and stood on the ground between the grandstand and the race track, and even sat by hundreds, if not thousands, in automobiles parked in the center of the race track.

The same amplifying instruments as were used by our lamented President Harding at his inauguration and at the Burial of the Unknown Soldier had been put in place and carefully tested. The speaker's stand was a goodly distance from the grandstand, and, of course, a still greater distance from the people in the bleachers and in the center of the race track. But so effective were the amplifiers that every person present heard every word spoken or sung plainly and distinctly. The writer, privileged to direct the service, himself tested the instruments in the morning, and found that an ordinary conversational tone would carry to every portion of the great field.

At the beginning of the service in the afternoon a few words of careful instruction and explanation were spoken. The people were urged to realize their individual responsibility and their privilege

when asked to sing. They were especially exhorted to watch the director and to sing exactly with his time beat. Had they listened for the playing of the band which provided accompaniment, or for the singing of a choir, and then made an effort to follow the sound, hopeless confusion would have resulted, so great was the throng, and so slow is sound in its travel. But the people seemed in the spirit. They took part heartily and seemingly unanimously, and their unison seemed perfect. Even with the band blasting its tones into his ears at close range the director could hear the mighty tide of vocal sound rising sturdy and strong from every direction. In hymns sung without accompaniment the effect was simply indescribable. It is no exaggeration to say it was heavenly. In responsive reading, prayer, and later in a salute to the American flag as a patriotic touch was given the service the thousands spoke, sang, and acted as one.

B. FUTURE POSSIBILITIES.

A somewhat extended account of the Des Moines program has been given because it points the way to future development and advance.

The people who attend such conventions, and who, in increasing numbers, are registering each year at the conferences and institutes held by religious organizations are awakening to a desire for inspiring services of music and worship in which they shall have a part, and for the influence

of fine arts along the lines of religious instruction and inspiration to be brought into their lives. The knowledge and technique of the directors of such programs of music and worship, and of the fine arts in religion generally, is swiftly developing. The leaders and executives who have charge of the program building for such gatherings are more and more seeing the wisdom of granting to those whom they call to their aid as directors in this great and growing work definite periods of time, frequent enough to develop the capabilities of the convention or conference audiences, and long enough to make complete services possible. They are realizing that services of worship should have something like an equal consideration with the speakers who come to address the people. These executives are likewise increasingly realizing the need and wisdom of setting aside sums of money sufficient to support the work to be done.

Thus the quality of the programs and services at these conventions is rapidly rising.

At the same time the perfecting of amplifying instruments makes it possible to assemble greater numbers of people many times over, and to reach them successfully both with spoken words and special music, and likewise with appeals and directions for personal participation in worship, song, and ritual, than ever before.

The future possibilities of this type of religious leadership and endeavor can hardly be dreamed of to-day.

APPENDIX

ACKNOWLEDGMENT. The hymns used in the services in this Appendix have been selected from the following hymnals: The Methodist Hymnal (The Methodist Book Concern), The Hymnal For American Youth (The Century Co.) and The American Hymnal (The Century Co.).

- A. A GENERAL HYMNIC SERVICE OF WORSHIP.
- B. LOVE.
- C. AMERICA, THE BEAUTIFUL.
- D. THREE WAYS TO CHRIST.

A

A GENERAL HYMNIC SERVICE OF WORSHIP

ORGAN OR ORCHESTRAL PRELUDE.

HYMNIC CALL TO WORSHIP (congregation standing):

Pastor or Leader (Speaking):

Come, ye that love the Lord,
And let your joys be known;
Join in a song with sweet accord,
While ye surround his throne. —*Isaac Watts.*

Congregation (singing, Tune, "Italian Hymn," Key of G Major):

Come, thou almighty King,
Help us thy name to sing,
Help us to praise!
Father all-glorious,
O'er all victorious,
Come, and reign over us,
Ancient of days! —*Charles Wesley.*

Pastor or Leader (speaking):

Let those refuse to sing
Who never knew our God,
But servants of the heavenly King
May speak their joys abroad.

Congregation (singing, Tune, "Azmon," Key of G Major):

O, for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumphs of his grace. —*Charles Wesley.*

Pastor or Leader (speaking):

Then let our songs abound,
And every tear be dry;
We're marching through Immanuel's ground
To fairer worlds on high.

Congregation (singing, Tune, "Lyons," Key of G Major):

O worship the King, all glorious above,
O gratefully sing his power and his love;
Our Shield and Defender, the Ancient of days,
Pavilioned in splendor, and girded with praise.

O tell of his might, O sing of his grace,
Whose robe is the light, whose canopy space;
His chariots of wrath the deep thunderclouds form,
And dark is his path on the wings of the storm.

Frail children of dust, and feeble as frail,
In thee do we trust, nor find thee to fail;
Thy mercies how tender! how firm to the end!
Our Maker, Defender, Redeemer, and Friend.

—*Robert Grant.*

(Congregation seated)

EVENTIDE WORSHIP

(1) *Hymn* (Tune, "Evening Praise," Key of Ab Major):

(Sing the first stanza and refrain only)

Day is dying in the west;
Heaven is touching earth with rest:
Wait and worship while the night
Sets her evening lamps alight
Through all the sky.

Refrain

Holy, holy, holy, Lord God of hosts!
 Heaven and earth are full of thee!
 Heaven and earth are praising thee,
 O Lord most high!

Lord of life, beneath the dome
 Of the universe, thy home,
 Gather us who seek thy face
 To the fold of thy embrace,
 For thou art nigh.

Refrain

Holy, holy, holy, etc. —*Mary A. Lathbury.*

(2) *Hymn-Anthem*:¹ *Turner*

Sun of my soul, thou Saviour dear,
 It is not night if thou be near:
 O may no earthborn cloud arise
 To hide thee from thy servant's eyes.

When the soft dews of kindly sleep
 My weary eyelids gently steep,
 Be my last thought, how sweet to rest
 Forever on my Saviour's breast.

Abide with me from morn till eve,
 For without thee I cannot live;
 Abide with me when night is nigh,
 For without thee I dare not die.

If some poor wandering child of thine
 Have spurned, to-day, the voice divine,
 Now, Lord, the gracious work begin;
 Let him no more lie down in sin.

¹ If used congregationally, tune, "Hursley."

Watch by the sick; enrich the poor
 With blessings from thy boundless store;
 Be every mourner's sleep to-night,
 Like infant's slumbers, pure and light.

Come near and bless us when we wake,
 Ere through the world our way we take;
 Till, in the ocean of thy love,
 We lose ourselves in heaven above.

—*John Keble.*

SCRIPTURE HYMN² (Tune, "Stephanos," to be played through before the first scripture reference is read. The pastor or leader reads each reference, the organ chord is given, the congregation sings the question in the first two lines of each stanza, and the choir completes the stanza, singing the metricized form of the scripture reference just read. So with each successive stanza.)

(Congregation standing)

Organ rendition of the hymn tune.

Pastor or Leader reads Matt. 11: 28, 29.

Congregation sings:

Art thou weary, art thou languid,
 Art thou sore distressed?

Choir: "Come to me," saith One, "and,
 coming,
 Be at rest."

Pastor or Leader: John 20: 24-28.

Congregation: Hath he marks to lead me to him,
 If he be my guide?

² If used simply as a congregational hymn, disregard all the interpolations and sing straight through.

Choir: "In his feet and hands are wound-
prints,
And his side."

Pastor or Leader: Matt. 27: 27-31.

Congregation: Is there diadem, as monarch,
That his brow adorns?

Choir: "Yea, a crown, in very surety,
But of thorns."

Pastor or Leader: Luke 9: 57-62.

Congregation: If I find him, if I follow,
What his guerdon here?

Choir: "Many a sorrow, many a labor,
Many a tear."

Pastor or Leader: John 6: 37.

Congregation: If I ask him to receive me,
Will he say me nay?

Choir: "Not till earth and not till heaven
Pass away."

Pastor or Leader: Rev. 7: 13-17.

Congregation: Finding, following, keeping, strug-
gling,
Is he sure to bless?

Choir: "Saints, apostles, prophets, martyrs,
Answer, Yes."

—Greek Hymn, tr. John Mason Neale.
(Congregation be seated)

PRAYER: Hymn-Solo¹ *Liddle*

Abide with me! Fast falls the eventide,
The darkness deepens—Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me!

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou, who changest not, abide with me!

I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who, like thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me!

I fear no foe, with thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

Hold thou thy cross before my closing eyes;
Shine through the gloom and point me to the skies;
Heaven's morning breaks, and earth's vain shadows
flee;

In life, in death, O Lord, abide with me.

—*Henry F. Lyte.*

EXHORTATION: (1) Hymn² To be spoken by the Pastor,
or Leader:

The Son of God goes forth to war,
A kingly crown to gain:
His blood-red banner streams afar;
Who follows in his train?

¹ If sung congregationally, tune, "Eventide."

² If sung, tune, "Cutler."

Who best can drink his cup of woe,
Triumphant over pain,
Who patient bears his cross below,
He follows in his train.

The martyr first, whose eagle eye
Could pierce beyond the grave,
Who saw his Master in the sky,
And called on him to save:
Like him, with pardon on his tongue,
In midst of mortal pain,
He prayed for them that did the wrong:
WHO FOLLOWS IN HIS TRAIN?

—*Reginald Heber.*

- (2) Hymn (Tune, "Webb," Key Bb):
(Congregation stand)

Stand up, stand up for Jesus!
Ye soldiers of the cross;
Lift high his royal banner,
It must not suffer loss:
From victory unto victory
His army shall he lead,
Till every foe is vanquished
And Christ is Lord indeed.

Stand up, stand up for Jesus!
The trumpet call obey;
Forth to the mighty conflict,
In this his glorious day:
Ye that are men, now serve him,
Against unnumbered foes;
Your courage rise with danger,
And strength to strength oppose.

Stand up, stand up for Jesus!
 The strife will not be long;
 This day the noise of battle,
 The next the victor's song:
 To him that overcometh,
 A crown of life shall be;
 He with the King of glory,
 Shall reign eternally.

—George Duffield, Jr.

(Remain standing)

CONGREGATIONAL PLEDGE OF ALLEGIANCE AND LOY-
 ALTY TO CHRIST:

Hymn (Tune, "Lancashire"):

Lead on, O King Eternal,
 The day of march has come;
 Henceforth in fields of conquest
 Thy tents shall be our home.
 Through days of preparation
 Thy grace has made us strong,
 And now, O King Eternal,
 We lift our battle song.

Lead on, O King Eternal,
 We follow, not with fears;
 For gladness breaks like morning
 Where'er thy face appears;
 Thy cross is lifted o'er us;
 We journey in its light:
 The crown awaits the conquest;
 Lead on, O God of might.

—Ernest W. Shurtleff.

(Congregation be seated)

CLOSING PRAYER:

Hymn (Tune, "I Need Thee Every Hour"):

I need thee every hour,
Most gracious Lord;
No tender voice like thine
Can peace afford.

Refrain

I need thee, oh, I need thee;
Every hour I need thee;
Oh bless me now, my Saviour,
I come to thee!

I need thee every hour;
Teach me thy will;
And thy rich promises
In me fulfill.

Refrain

I need thee, oh, etc. AMEN.

—*Annie S. Hawks.*

B

LOVE

ORGAN OR ORCHESTRAL PRELUDE *Selected*

RESPONSIVE READING (Congregation standing):

Leader: Beloved, let us love one another: for
love is of God.

Congregation: And every one that loveth is born of
God, and knoweth God.

Leader: He that loveth not knoweth not God;
for God is love.

Congregation: If we love one another God dwelleth
in us, and his love is perfected in us.

Leader: God is love; and he that dwelleth in
love dwelleth in God, and God in
him.

Congregation: A new commandment write I unto you:

Leader: He that loveth not his brother whom
he hath seen, how can he love God
whom he hath not seen?

All: AND THIS COMMANDMENT HAVE WE
FROM HIM, THAT HE WHO LOVETH
GOD LOVETH HIS BROTHER ALSO.

(Congregation remain standing)

1. GOD IS LOVE

(1) HYMN (Tune, "St. Catherine," Key of A Major):

Come, O thou Traveler unknown,
Whom still I hold, but cannot see;
My company before is gone,
And I am left alone with thee:
With thee all night I mean to stay,
And wrestle till the break of day.

Wilt thou not yet to me reveal
Thy new, unutterable name?
Tell me, I still beseech thee, tell;
To know it now resolved I am:
Wrestling, I will not let thee go,
Till I thy name, thy nature know.

Yield to me now, for I am weak,
But confident in self-despair;
Speak to my heart, in blessing speak,
Be conquered by my instant prayer:
Speak, or thou never hence shall move,
And tell me if thy name is Love.

'Tis Love! 'tis Love! thou diedst for me!
I hear thy whisper in my heart;
The morning breaks, the shadows flee;
Pure, universal love thou art:
To me, to all, thy mercies move;
Thy nature and thy name is Love.

—*Charles Wesley.*

(Congregation be seated)

- (2) CHOIR HYMN (Tune,¹ "Vox Delecti," G Minor-G Major, two stanzas to each time through of the music):

Immortal Love, forever full,
 Forever flowing free,
 Forever shared, forever whole,
 A never-ebbing sea!

We may not climb the heavenly steeps
 To bring the Lord Christ down;
 In vain we search the lowest deeps,
 For him no depths can drown.

But warm, sweet, tender, even yet
 A present help is he;
 And faith has still its Olivet,
 And love its Galilee.

O Lord, and Master of us all,
 Whate'er our name or sign,
 We own thy sway, we hear thy call,
 We test our lives by thine.

—*John Greenleaf Whittier.*

- (3) CALL TO PRAYER BY THE PASTOR OR LEADER:

Beloved, we have heard that God is Love. Let us pray that we, his children, made in his image and likeness, may be possessed of the spirit of his divine love, that our hearts and minds may be filled with his praise:

- (4) PRAYER HYMN, to be read² by all, seated:

O for a heart to praise my God,
 A heart from sin set free,

¹ Tune for congregational singing, "Serenity."

² This hymn may be sung to the tune "Holy Cross."

A heart that always feels thy blood
So freely spilt for me!

A heart resigned, submissive, meek,
My great Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone;

A humble, lowly, contrite heart,
Believing, true and clean,
Which neither life nor death can part
From him that dwells within;

A heart in every thought renewed,
And full of love divine;
Perfect, and right, and pure, and good,
A copy, Lord, of thine!

Thy nature, gracious Lord, impart;
Come quickly from above,
Write thy new name upon my heart,
Thy new, best name of Love. AMEN.

—*Charles Wesley.*

2. GOD'S LOVE REVEALED IN CHRIST JESUS
AWAKENS OUR LOVE FOR CHRIST
IN RESPONSE

- (1) HYMN (Tune, "Love Divine," Key of Bb):
(Congregation standing)

One there is, above all others,
Well deserves the name of Friend;
His is love beyond a brother's,
Costly, free, and knows no end.

Which of all our friends, to save us,
 Could or would have shed his blood?
 But the Saviour died to have us
 Reconciled in him to God.

When he lived on earth abasèd,
 Friend of sinners was his name;
 Now, above all glory raisèd,
 He rejoices in the same.
 O for grace our hearts to soften!
 Teach us, Lord, at length to love;
 We, alas! forget too often
 What a Friend we have above.

—*John Newton.*

(Congregation be seated)

- (2) ORGAN THEME: "What a Friend We Have in Jesus!"
 (Let everyone silently meditate upon this)

- (3) HYMN (Tune, "Serenity," Key of Eb.):

O Thou who driest the mourner's tear,
 How dark this world would be,
 If, when deceived and wounded here,
 We could not fly to thee!

When joy no longer soothes or cheers,
 And e'en the hope that threw
 A moment's sparkle o'er our tears,
 Is dimmed and vanished too—

O who could bear life's stormy doom,
 Did not thy wing of love
 Come brightly wafting through the gloom
 Our peace-branch from above?

Then sorrow, touched by thee, grows bright,
 With more than rapture's ray;
 As darkness shows us worlds of light
 We never saw by day. —*Thomas Moore.*

(4) ANTHEM:¹ "Jesus Calls Us"² *Bullard,*

Jesus calls us, o'er the tumult
 Of our life's wild, restless sea;
 Day by day his sweet voice soundeth,
 Saying, Christian, follow me!

Jesus calls us from the worship
 Of the vain world's golden store;
 From each idol that would keep us,
 Saying, Christian, love me more!

In our joys and in our sorrows,
 Days of toil and hours of ease,
 Still he calls, in cares and pleasures,
 Christian, love me more than these!

Jesus calls us! by thy mercies,
 Saviour, may we hear thy call;
 Give our hearts to thy obedience,
 Serve and love thee best of all!

—*Cecil F. Alexander.*

(5) CHRIST'S QUESTION—Hymn,³ Read by the Pastor
 or Leader.

Hark, my soul! it is the Lord;
 'Tis thy Saviour, hear his word;
 Jesus speaks, he speaks to thee:
 "Say, poor sinner, lov'st thou me?"

¹ If to be sung congregationally, the tune is "Jude."

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³ For singing, use a 7s tune, such as "Hendon."

"I delivered thee when bound,
And, when bleeding, healed thy wound;
Sought thee wandering, set thee right,
Turned thy darkness into light.

"Can a mother's tender care
Cease toward the child she bare?
Yes, she may forgetful be,
Yet will I remember thee.

"Mine is an unchanging love,
Higher than the heights above,
Deeper than the depths beneath,
Free and faithful, strong as death.

"Thou shalt see my glory soon,
When the work of faith is done;
Partner of my throne shalt be:
Say, poor sinner, ov'st thou me?"

—*William Cowper.*

(6) HYMN RESPONSE BY THE CONGREGATION (Familiar tune):

(Congregation remain seated)

My Jesus, I love thee, I know thou art mine,
For thee all the follies of sin I resign;
My gracious Redeemer, my Saviour art thou,
If ever I loved thee, my Jesus, 'tis now.

I love thee because thou hast first loved me,
And purchased my pardon on Calvary's tree;
I love thee for wearing the thorns on thy brow;
If ever I loved thee, my Jesus, 'tis now.

I will love thee in life, I will love thee in death,
And praise thee as long as thou lendest me breath;
And say, when the death-dew lies cold on my brow,
"If ever I loved thee, my Jesus, 'tis now."

—*Anonymous.*

- (7) ORGAN THEME: "More Love to Thee, O Christ."
(A devotional moment, to be observed with bowed heads.)

3. LOVE FOR GOD IN CHRIST SHOULD MAKE US LOVE ONE ANOTHER

- (1) HYMN (To be read responsively):¹
(Congregation standing)

Leader or Pastor:

Make channels for the streams of love,
Where they may broadly run;
And love has overflowing streams,
To fill them everyone.

Congregation:

But if at any time we cease
Such channels to provide,
The very founts of love for us
Will soon be parched and dried.

All:

For we must share, if we would keep,
That blessing from above:
Ceasing to give, we cease to have,—
Such is the law of love.

—*Richard Chenevix Trench.*

(Continue standing)

¹ Tune for singing, "Colchester."

(2) *Leader or Pastor*:¹

Our God is love; and all his saints
 His image bear below;
 The heart with love to God inspired,
 With love to man will glow.

Congregation:

Teach us to love each other, Lord,
 As we are loved by thee;
 None who are truly born of God
 Can live in enmity.

Leader:

Heirs of the same immortal bliss,
 Our hopes and fears the same,
 With bonds of love our hearts unite,
 With mutual love inflame.

All:

So may the unbelieving world
 See how true Christians love;
 And glorify our Saviour's grace,
 And seek that grace to prove.

—*Thomas Cotterill.*

(Congregation be seated)

(3) *CHOIR HYMN* (Tune, "Mount Calvary"):

How sweet, how heavenly is the sight,
 When those who love the Lord
 In one another's peace delight,
 And so fulfill his word!

¹ Both these hymns are in Common Meter, and may be sung to the tune, "Siloam," or other C. M. tunes.

When each can feel his brother's sigh,
And with him bear a part!
When sorrow flows from eye to eye,
And joy from heart to heart.

When, free from envy, scorn, and pride,
Our wishes all above,
Each can his brother's failing hide,
And show a brother's love!

Let love in one delightful stream
Through every bosom flow,
And union sweet, and dear esteem,
In every action glow.

Love is the golden chain that binds
The happy souls above;
And he's an heir of heaven who finds
His bosom glow with love.

—*Joseph Swain.*

(4) HYMNIC ADDRESS AND EXHORTATION:

- (a) "Love Thyself Last."—*Anon.*
(American Hymnal, The Century Co., No. 514.)
- (b) Who Is Thy Neighbor?—*William P. Peabody.*
(King's Chapel Hymnal, Boston, No. 339.)
- (c) O Brother Man, Fold to Thy Heart.
—*John Greenleaf Whittier.*
(Century Hymnal, The Century Co., No. 279.)

(5) CALL TO PRAYER, BY THE PASTOR OR LEADER:

Beloved, we have prayed that God would fill our hearts with the spirit of love, that we might love him as he has loved us. And now we have heard that

through Christ Jesus our Father God calls us to love one another. Let us pray together that we may love one another as we love God and as God loves us.

(6) PRAYER HYMN¹ (To be read in unison by all):

Try us, O God, and search the ground
Of every sinful heart;
Whate'er of sin in us is found,
O bid it all depart!

When to the right or left we stray,
Leave us not comfortless;
But guide our feet into the way
Of everlasting peace.

Help us to help each other, Lord,
Each other's cross to bear;
Let each his friendly aid afford,
And feel his brother's care.

Help us to build each other up,
Our little stock improve;
Increase our faith, confirm our hope,
And perfect us in love. AMEN.

—*Charles Wesley.*

(7) ORGAN RESPONSE, swelling into the hymn which follows, when let all stand and sing (Tune, "Dennis"):

Blest be the tie that binds
Our hearts in Christian love;
The fellowship of kindred minds
Is like to that above.

¹ For Congregational Singing, Tune, "Serenity," or other C. M. Tune.

Before our Father's throne,
We pour our ardent prayers;
Our fears, our hopes, our aims are one,
Our comforts and our cares.

We share our mutual woes,
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

When we asunder part,
It gives us inward pain;
But we shall still be joined in heart,
And hope to meet again.

—*J. Fawcett.*

C

AMERICA, THE BEAUTIFUL

A Patriotic Musical Service

PARTICIPANTS

The Choir

The Congregation

Soprano Soloist

Organist

Pianist

Trumpeter

Orchestra (if available)

I. OUR COUNTRY

1. HYMN: "O Beautiful for Spacious Skies." (First Stanza):.....*Samuel A. Ward*
(To be sung by the Congregation, standing)
Tune—"Materna"

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!

God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

—*Katherine Lee Bates.*

(Congregation seated)

2. PRAYER OF THANKSGIVING *Kremser*
Chorus Choir

We gather together to ask the Lord's blessing;
He chastens and hastens his will to make known;
The wicked oppressing cease them from distressing,
Sing praises to his name—he forgets not his own.

Beside us to guide us, our God with us joining,
Ordaining, maintaining his kingdom divine,
So from the beginning the fight we are winning;
Thou, Lord, wast at our side—all glory be thine!

We all do extol thee, thou leader in battle,
And pray that thou still our Defender wilt be.
Let thy congregation escape tribulation:
Thy name be ever praised! O Lord, make us free!
Lord, make us free!

3. PRAYER (To be read by the Congregation):

O God of purity and peace, God of light and freedom, God of comfort and joy, we thank thee for our country, this great land of hope, whose wide doors thou hast opened to so many millions that struggle with hardship and with hunger in the crowded Old World.

We give thanks to the power that has made and preserved us a nation, that has carried our ship of state through storm and darkness and has given us a place of honor and power that we might bear aloft the standard of impartial liberty and impartial law.

May our altars and our schools ever stand as pillars of welfare; may the broad land be filled with homes of intelligent and contented industry, that

through the long generations our land may be a happy land and our country a power of good will among the nations. Amen.

—*Charles Gordon Ames.*

4. TO THEE, O COUNTRY.....*Eichberg*

Chorus Choir

To thee, O country, great and free,
 With trusting hearts we cling;
 Our voices tuned by joyous love,
 Thy pow'r and praises sing,
 Upon thy mighty, faithful heart,
 We lay our burden down;
 Thou art the only friend who feels
 Their weight without a frown.

For thee, we daily work and strive,
 To thee we give our love;
 For thee with fervor deep we pray
 To Him who dwells above,
 O God, protect our native land,
 Let Peace, its ruler be,
 And let her happy kingdom stretch
 From north to south-most sea.

—*Mrs. John Lane.*

II. OUR COUNTRY'S SERVANTS

5. HYMN (Third Stanza):

(To be sung by the Congregation, standing)

O beautiful for heroes proved
 In liberating strife,
 Who more than self their country loved,
 And mercy more than life!

America! America!

May God thy gold refine,
Till all success be nobleness,
And every gain divine!

—*Katharine Lee Bates.*

6. A. D. 1919. A COMMEMORATIVE ODE BY

BRIAN HOOKER *Horatio Parker*

Chorus Choir, with Soprano Soloist
and Trumpeter

III

“HOLD HIGH THE TORCH”

7. HYMN: “O Beautiful for Spacious Skies” (Fourth
Stanza) *Samuel A. Ward*

(To be sung by the Congregation, standing)

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

8. READING (From Lincoln's Gettysburg Speech):

Leader: It is for us, the living, rather, to be dedicated, here, to the unfinished work that they have thus far so nobly carried on.

Choir: It is, rather, for us to be here dedicated to the great task remaining before us; that from these

honored dead we take increased devotion to that cause for which they gave the last full measure of devotion.

All: That we here highly resolve that these dead shall not have died in vain; that this nation shall, under God, have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

9. IN FLANDERS FIELDS.....*Bartlett*

Soprano Soloist

10. HAIL! THOU GREAT SONG OF PEACE...*Densmore*

Chorus Choir, with Trumpeter

Hail! All hail!

All hail! thou great song of peace

Nations are singing!

Out from the war-swept years,

Up from the vale of tears,

We hear it ringing,

Joyous the clarion call!

Oh! may the God of all

Bless what it's bringing.

Home-coming battle flags

Herald war's ending;

Honor to heroes slain!

Welcome with loud acclaim

Victors unbending.

True to their country's call!

Oh! may the God of all

Send grace commending!

Hail! All hail!
All hail! fruitful years of peace
Spreading before us!
Right has prevailed at last,
Fighting and bloodshed passed.
Truth will restore us!
Love must man's deeds forestall;
Oh! may the God of all
Point the way for us!
All hail! All hail!

—*Clara Endicott Sears.*

11. MARSHALING OF FLAGS¹

12. SALUTE TO THE FLAG (By Congregation, Choir,
et al.):

“I pledge allegiance to my flag, and to the republic
for which it stands, one nation, indivisible, with
liberty and justice for all.”

13. THE STAR-SPANGLED BANNER (One stanza).

14. BENEDICTION.

15. TAPS²

¹The flags are marshaled thus: Twelve girls, dressed in white, bearing the flags, march down the aisles of the church as the last stanza of “Hail, Thou Great Song of Peace” is sung. Turning to face the audience, they hold their flags there until the close of the service.

²Taps may simply be sounded by a trumpet or played on a suitable stop of the organ. Or the choral arrangement by A. F. M. Custance, with trumpet obligato, may be used (Oliver Ditson edition).

D

SHORT FESTIVAL SERVICE FOR CHOIR AND CONGREGATION

From the service-programs arranged by Professor H. Augustine Smith for the International Christian Endeavor Convention held at Des Moines, July 4 to 9, 1923. Used by permission.

THREE WAYS TO CHRIST

I. THE WAY OF GREEN PASTURES:

1. *Hymn* (Tune, "Bradbury")

William B. Bradbury

Saviour, like a Shepherd lead us,
Much we need thy tenderest care;
In thy pleasant pastures feed us,
For our use thy folds prepare:
Blessèd Jesus, blessèd Jesus,
Thou hast bought us, thine we are.

—*Author Unknown.*

2. UNISON PSALM READING: Psalm 23, "The Lord
Is My Shepherd."

3. HYMN (Second stanza):

We are thine, do thou befriend us,
Be the guardian of our way;
Keep thy flock, from sin defend us,
Seek us when we go astray;
Blessèd Jesus, blessèd Jesus,
Hear, oh hear us when we pray,

4. ANTHEM: "Listen to the Lambs". *Nathaniel Dett*

II. THE WAY OF THE WATER OF LIFE:

1. HYMN (Tune, "Bread of Life")

William F. Sherwin

Break thou the bread of life,
Dear Lord, to me,
As thou didst break the loaves
Beside the sea;
Beyond the sacred page
I seek thee, Lord;
My spirit pants for thee,
O living Word!

Bless thou the truth, dear Lord,
To me, to me,
As thou didst bless the bread
By Galilee;
Then shall all bondage cease,
All fetters fall;
And I shall find my peace,
My All-in-All. —*Mary A. Lathbury.*

2. UNISON READING:

Ho, every one that thirsteth, come ye to
the waters, and he that hath no money;
come ye, buy, and eat;

I am the bread of life. He that cometh
to me shall never hunger; and he that be-
lieveth on me shall never thirst.

The Spirit and the bride say, Come. And
let him that heareth say, Come.

And let him that is athirst come.

And whosoever will, let him take of the
water of life freely.

3. ANTHEM: "Ho, Every One That Thirsteth".....*Macfarlane*

III. THE WAY OF THE CROSS:

1. UNISON READING, from Isaiah 53:

He is despised, and rejected of men; a man of sorrows, and acquainted with griefs,

Surely he hath borne our griefs, and carried our sorrows:

He was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

2. INSTRUMENTAL THEME—"Calvary."

3. ANTHEM: "Fling Wide the Gates" (From "The Crucifixion").....*Stainer*

IV

BIBLIOGRAPHY

A. ART.

B. MUSIC.

C. MUSIC IN RELIGION AND WORSHIP.

D. HYMNOLOGY.

E. CHOIR AND CHORAL DIRECTING.

F. ORGANIZING AND TRAINING CHILDREN'S CHOIRS.

G. ORCHESTRAS AND BANDS.

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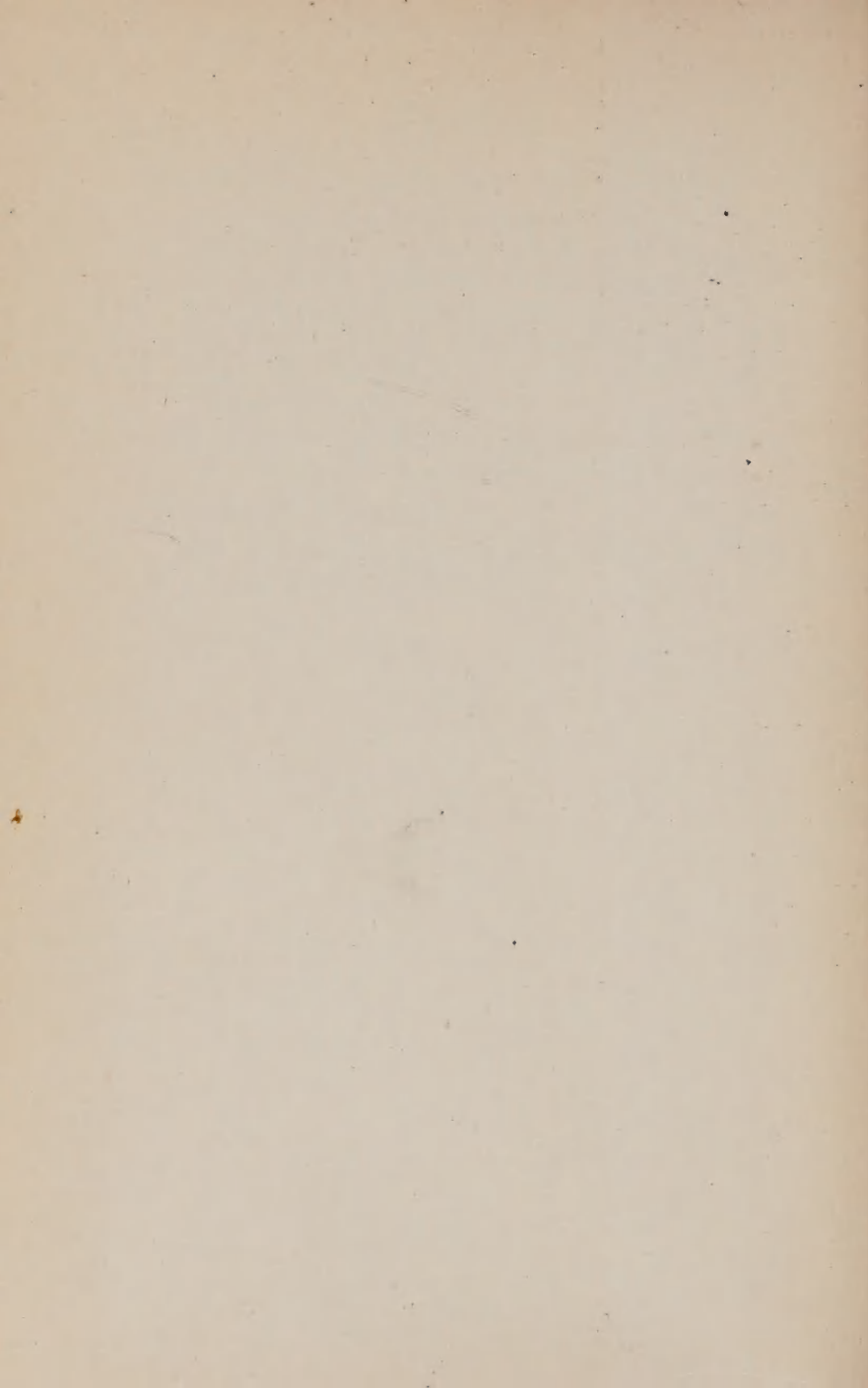
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